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AN ADDRESS ON THE BACONIAN AUTHORSHIP OF SHAKESPEARE.

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Delivered to the Members and Associates of the Bacon Society, at the Society's Rooms, 22, Albemarle Street, W., on Monday, April 18th, 1898.

IT is not without diffidence that I find myself delivering the Opening Address of a new series of the Society's meetings. My own suggestion that the evening's programme should consist of a number of short speeches by different members was not entirely accepted, and it is in accordance with the desire of the Committee, and not because of any *pushfulness* on my part, that I contribute this paper. Working Baconians may be divided into two classes, the first and more important, consisting of original students, like our excellent friends Mrs. Henry Pott, Dr. Theobald, and Mr. Edwin Reed, who have devoted long days and years of research, animated by that pure and noble inspiration which springs from a disinterested love of truth; the second class is formed of those whose time and energy are chiefly absorbed in other directions, but who assist in making known, as they accumulate, the numerous and valuable contributions to the advancement of our knowledge of the subject collected by their distinguished colleagues. I shall be very glad if in this way I can be of any service.

Since my remarks will be directed for the most part to our visitors, who presumably are enquirers rather than convinced Baconians, I may address a few prefatory observations to the members of the Society, which may be summed up in the one word *congratulation*. We may felicitate ourselves, in the first place, on the continued existence of the Society, which would certainly have succumbed under the invective, ridicule, and abuse which serve for argument with so many of our opponents, had we merited a tithe of such treatment; and, in the second place, on the abundant and still increasing evidences that we are

making way. A larger number, than at any previous time, of intelligent students of literature, both at home and abroad, are now attracted by the investigations that engage the attention and activity of this Society. These gratifying circumstances are wholly and exclusively due to the sincerity of our convictions, and to the unanswerable nature of our arguments, which are founded upon the impregnable rock of truth. We may find still further cause for congratulation in the opposition with which our propositions have been received, since from this circumstance we derive the best assurance that those who join our ranks are endowed with the courage and the ability to think for themselves. A poor man enjoys one constant advantage over a rich one, inasmuch as he may always be sure who are his true friends. An unfashionable and despised cause gains only such recruits as are moved by moral and intellectual conviction. Our numbers would soon increase and overflow the capacity of one Society if a few socially great individuals led the way, but what value or significance would their adherence possess? This accession will assuredly happen some day, but in the meantime we may be well content with the numbers that individual enquiry and conviction bring. It is often asked, Why should this opposition exist? The matter is capable of a very simple explanation. So many charming fictions have been written under the title of *Life of William Shakspeare*; so many busts and statues of the actor-manager have been presented and accepted by public bodies; so many Shakspearean Commemorations have been held at Stratford-on-Avon; so many Shakspearean relics have been produced and sold at high prices, that a very large number of people feel that they have a sort of vested interest in the reputed author, and take it as a personal affront whenever doubts are raised. Again, many Shakspearean scholars have so habituated their minds to the exercise of attempting to reconcile two irreconcilable things, the man and the works that bear his name, and have for so long a time treated assumptions as if they were proved facts, that it is a sheer impossibility for them to give a fair, impartial, and unprejudiced attention to the question of authorship. There is nothing new or remarkable about this. Experts and specialists have always been opponents of new truth, and the world at large always ridicules that which it does not understand. In order to establish this contention that there is nothing new or remarkable in the opposition the Baconians encounter, and that it possesses no argumentative value, it is well to recall a few similar instances of the manner in which experts have received new truth. "When Benjamin Franklin brought the subject of lightning-conductors before the Royal

Society," says Alfred Russell Wallace, "he was laughed at as a dreamer, and his paper was not admitted to the *Philosophical Transactions*. When Young put forth his wonderful proofs of the undulatory theory of light, he was equally hooted at as absurd by the popular scientific writers of the day. The *Edinburgh Review* called upon the public to put Thomas Gray into a strait jacket for maintaining the practicability of railroads. Sir Humphrey Davy laughed at the idea of London ever being lighted with gas. When Stephenson proposed to use locomotives on the Liverpool and Manchester Railway, learned men gave evidence that it was impossible that they could go even twelve miles an hour; another great scientific authority declared it to be equally impossible for ocean steamers to cross the Atlantic. The French Academy of Sciences ridiculed the great astronomer, Arago, when he wanted even to discuss the subject of the electric telegraph. Medical men ridiculed the stethoscope when it was first discovered." New truth always belongs to one or other of two descriptions, viz. either that which extends existing knowledge along the lines of favourite theories, or that which conflicts with them, and is more or less revolutionary in character. It is only truth of the latter kind of course that meets with such bitter opposition as the Baconian theory has been honoured with. I have devoted thus much attention to the attitude of experts since it is only natural that their utterances should carry some weight. He who has made a special study of any subject and displayed the extent of his knowledge by his spoken and written utterances looks for that respect which custom pays to authority, and he looks not in vain. It is one of the graces of human character to exhibit deference to such authority with a remarkable readiness and cordiality of appreciation. It may seem an ungenerous task to criticize this amiable quality, and it is only when it becomes an obstacle to truth that it is justifiable to do so. Virtue when carried to excess may become a vice, and the beautiful and increasingly rare virtue of veneration needs discipline and control. There is a tendency to extend the authority of the specialist beyond the proper limits of his particular groove. An eminent man of science a dozen years ago dimmed the lustre of his renown by setting himself up as a sort of political dictator and final authority on statesmanship. Another started practice as a consulting theologian. Frequently specialists in some concrete branch of science pose as authorities on matters of philosophy; we might just as well accept the criticisms of hod-men on architecture. It is equally absurd for Shakespearean commentators to dogmatize about this question of the authorship.

Let them keep to their self-appointed task of manufacturing "microscopic and exasperating annotation" to the text. Of all subjects into which that complacent old obstructionist, *Authority*, intrudes, it is just here where he is least wanted. This investigation as to the authorship of Shakespeare is pre-eminently a matter for the exercise of an unhampered judgment, and the materials are all available for its exercise. I am constantly hearing what this eminent man or that has said with reference to the inquiry, as if such *obiter dicta* could possibly dispose of the question. Since, however, the infantile habit of believing everything because it is in print belongs to the group of imperishable delusions it is necessary to give utterance to a few obvious truths. Editors of newspapers, notwithstanding their royal and divine character, are just as sensitive to ridicule as human beings; and while they will follow the changing currents of popular opinion with exemplary rapidity, it is too much to expect them to take the lead in advocating a cause which the great Public laughs at. If an author of some repute writes a letter to a newspaper attacking an unpopular theory, he may be sure it will appear, even though it be full of misrepresentations and irrelevances. If we wish to know the character and opinions of an individual we should scarcely expect an accurate statement from a prejudiced person who knew little or nothing about him, and yet people accept without question, and quote as authentic, the most scandalous misstatements of the Baconian position, circulated by its avowed enemies. One writer declares that our delusion arises solely from the fact that Bacon was a great prose writer and a contemporary of the poet! Another asserts that we are completely ignorant of the evidence of Shakspeare's authorship supplied by his contemporaries. A third would persuade his readers that we are wholly ignorant of the literature, manners, and customs of that age. That these untrue statements appear over the names of their respective writers is explainable by one of three hypotheses, first, that the writers are culpably ignorant of the case they condemn, or second, that they deliberately pervert the facts; or third, that they are in a condition of hypnosis with regard to this question, which manifests itself in a moral hemiplegia rendering them incapable of a clear, comprehensive, and candid view of the case. With regard to our alleged want of acquaintance with the testimony of Shakspeare's contemporaries, it may be doubted if we are as ignorant on this subject as our opponents. For instance, in nearly all the scores of volumes devoted to the Life of Shakspeare, including those of Halliwell-Phillips, Knight,

Professor Dowden, and other high authorities, Henry Chettle is declared to have testified to the literary ability of W. Shakspeare in the oft-quoted lines in the Preface to Kindheart's Dream, "divers of worship reported his uprightnes of dealing, which argues his honesty, and his facetious grace in writting that aprooves his art." These words form part of Chettle's expression of regret on hearing that one of the three play-makers Marlowe, Lodge, and Peele, to whom Greene's letter in "Groatsworth of Wit" was addressed, had taken offence. This injured person cannot possibly be Shakspeare, since he is not one of the "base men all three of you" whom Greene addresses, but is the *upstart crow*, *Johannes Factotum*, and *Shake-scene*, against whom Greene warns his brother dramatists. It is expressly stated by Chettle that it was two of the authors addressed by Greene who took offence, and it is to one of these, Marlowe, in all probability, to whom he regretfully and apologetically refers. The late Dr. Ingleby declared that Chettle's commendatory words cannot be applied to Shakspeare without a violation of the text.

It may be instructive to trace the steps in the mental process from the generally accepted view that the ostensible author is the real author, to the belief that Bacon was the great but concealed poet. It is curious to notice that these *individual* steps closely correspond to the *historical* stages in the development of the subject. In the first place we must note a period of *indifference*, when the generally accepted view remains undisturbed. Secondly a period of aroused *interest*, occasioned by the recognition of the real character and supreme excellence of the Plays. It is surprising to us now, that there ever was a time when these were known and not appreciated. Evelyn, Pepys, Nahum Tate, Dryden, Rymer, Pope, Addison, Dr. Johnson, and Voltaire all entertained a poor opinion of "Shakespeare." Lessing appears to have been the first distinguished man to recognize and thoroughly appreciate the genius of the poet. Such recognition is naturally succeeded by a desire to know something about the personality of the author, and the study of the life of William Shakspeare forms the third stage. This exercise inevitably occasions a feeling of intense dissatisfaction. Hallam said, "All that insatiable curiosity and unwearied diligence have hitherto detected about Shakspeare serves rather to disappoint and perplex us, than to furnish the slightest illustration of his character." What Hallam obviously meant was that these revelations failed to illustrate such a character as we may be sure the actual author possessed. The truth is, the numerous details now

known of William Shakspeare's life from documents and tradition are most instructive in revealing a definite type of character, both from what they contain and what they omit. An uneducated rustic as a boy, inclined to loose living all his life, a successful manager of a theatre, a sharp and exacting money-lender, and of somewhat narrow and selfish propensities as a landowner. The negative evidence is equally instructive; there is an absence of any testimony that he was ever educated, that he ever possessed any books or manuscripts, that he at any time corresponded with literary men or indeed ever wrote a letter of any kind. These and many similar circumstances indicate a type of man utterly irreconcilable with what we are sure the author must have been. With unprejudiced minds this dissatisfaction becomes intensified into a positive certainty that he could not have been the author after the perusal of the extraordinary literature that has been produced to establish his claim. This conviction necessitates an examination of William Shakspeare's contemporaries in search of the real author, and this constitutes the fourth stage. As a preliminary to this enquiry we look again at the Plays and Poems in order carefully to observe such distinguishing characteristics of the author, taste, style, knowledge, and other marked peculiarities, as may serve for purposes of identification. It would be obviously unfair as argument, and indeed valueless for the ascertainment of truth, to collect the opinions of Shakespeare and Bacon expressed by men already familiar with this controversy. I shall summarize the opinions of Shakespeare, then, expressed by Dr. Johnson, Lord Chief Justice Campbell, Carlyle, Emerson, etc. From the observations of these and others, innocent of any Baconian heresy, we gather that the author of Shakespeare was a poet, philosopher, historian, scholar, linguist, lawyer, naturalist, statesman, aristocrat. We also find the opinion that the author possessed an exquisitely sensitive and delicate organization, the most perfect sympathy with mankind and inanimate nature, of a kindly disposition, etc. That Francis Bacon fulfils most of these requirements must be evident to all; but we cannot ignore the general opinion attributable to prejudice and ignorance, which associates the personality of Bacon with two qualities quite irreconcilable with the authorship, viz. dullness and meanness. The first duty of the Baconian is, therefore, to clear his hero from these supposed faults. Pope and Macaulay, although very different in style, resembled each other in their readiness to sacrifice anything for the sake of literary effect, and their united influence has resulted in serious injury to the reputation of Bacon. It is

gratifying to notice that the labours of Spedding, and the impressions of nearly every first-hand student of Bacon's acknowledged works, have greatly corrected the altogether erroneous impression of his personal character.

The effect of the present controversy, however, has developed a new prejudice, which shows itself in a representation of Bacon as unpoetical, learned, and exact, wholly deficient in sympathy and humour, etc. Professor Fiske declares that in "Bacon's fifteen volumes there is not a paragraph which betrays poetical genius." This passage occurs, however, in an article characterized by the usual amount of contemptuous abuse and misrepresentation in which our opponents are so apt to indulge. If we now turn to the utterances of critical students of Bacon's works, unaffected by the hypnotizing influence which has so demoralized Professor Fiske, we find just the testimony which is necessary to complete the full circle of qualifications essential to a genius capable of evolving the Plays. In the following quotations it will be observed how the writers are constantly associating Bacon with Shakespeare, as if one writer inevitably suggested the other. Macaulay declared that Bacon had "the most exquisitely constructed intellect that has ever been bestowed on any of the children of men." Montagu said, "His imagination was fruitful and vivid; a temperament of the most delicate sensibility." Professor Welsh wrote, "He belongs to the realm of the imagination . . . his writings have the gravity of prose, with the fervour and vividness of poetry." M. Taine said, "Shakespeare and the seers do not contain more expressive or vigorous condensations more resembling inspiration." Addison, referring to a prayer composed by Bacon, says, that "for elevation of thought and greatness of expression, it seems rather the devotion of an angel than a man." Professor Fowler was of opinion that "no other author can be compared with him, unless it be Shakespeare." Professor Church, "He was a genius second only to Shakespeare." Alexander Smith observed, "He seems to have written his essays with the pen of Shakespeare." A. F. Blaisdell says, "All his literary works are instinct with poetry in the wider sense of the term. Sometimes it is seen in a beautiful simile or a felicitous phrase; sometimes in a touch of pathos. More often in the rythmical cadence of a sentence which clings to the memory as only poetry can." I need not multiply such quotations, but conclude this topic with Dr. Theobald's observation, "While the critics have their eye on the Baconian theory they call Bacon prosy, unimaginative, and incapable of poetry. When they sincerely describe him, they one and all assign to him Shakespearean attributes; so that if you cull the

eulogies passed on Bacon, you have a portrait of the author of Shakespeare."

Let us now turn to the actual writings themselves, and it is at once necessary to warn the student against conclusions drawn from too hasty and cursory a glance. It is, of course, easy to select one of the most condensed and stately sentences in the essays and place it side by side with a tender or frolicsome passage in Shakespeare, and then say, like the late Lord Tennyson, to the Baconian enquirer, "Don't be a fool." We never wished our late laureate to be logical; we were well content for him to be the sweet singer, but for purposes of literary criticism, no man can be taken seriously who so completely neglects scientific method. If, however, that style of argument is considered weighty, we may produce on the other side the similar remark of the late John Bright, "Anyone who believes Wm. Shakspeare, of Stratford, wrote *Hamlet* and *Lear* must be a fool." There has been too much of this substitution of epithets for arguments, and we at least can afford to adopt a more rational method. The shortest and best answer to objections of the sort just quoted is to show a corresponding diversity of style and sentiment in the acknowledged works of Bacon, taken by themselves, and also a similar variety of mood, style, and sentiment in Shakespeare. There are hosts of passages in Shakespeare which are of the same style as Bacon's prose, and apparently irreconcilable with other portions, and there are couplets in Bacon's acknowledged poetry of precisely the same character as *Lucrece* and *Venus and Adonis*. I invite your attention to the following quotations from the two great phenomena of English Letters:—

"Extreme self-lovers will set a man's house afire to roast their own eggs."

(*Advancement of Learning*.)

"I have thought that some of Nature's journeymen had made men, and not made them well; they imitated humanity so abominably."

(*Hamlet*.)

"Faces are but a gallery of pictures, and talk but a tinkling cymbal, where there is no love."

(*Essay on Friendship*.)

"False of heart, light of ear, bloody of hand; hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey."

(*King Lear*.)

"Weight in gold, iron in hardness, the whale in size, the dog in smell, the flame of gunpowder in rapid extension."

(*Novum Organum*.)

"There is scarce truth enough alive to make societies secure,
but security enough to make fellowship accursed."

(Measure for Measure.)

"Men must learn that in this theatre of man's life it is
reserved only for God and the angels to be lookers-on."

(Advancement of Learning.)

The following selection of couplets was made from the writings
of Bacon and from Shakespeare by the Rev. L. C. Manchester,
and is included in Mr. Reed's work :—

"Or as a watch by night that course doth keep,
And goes and comes, unwares to them that sleep."

(Translation of the Psalms.)

"Or like the deadly bullet of a gun,
His meaning struck her, ere his words begun."

(Venus and Adonis.)

"As smoke from Ætna that in fire consumes,
Or that which from dischargéd cannon fumes."

(Lucrece.)

"As a tale told which sometimes men attend,
And sometimes not, our life steals to an end."

(Translation of the Psalms.)

"As silly jeering idiots are with kings,
For sportive words and uttering foolish things."

(Lucrece.)

"So that with present griefs and future fears,
Our eyes burst forth into a stream of tears."

(Translation of the Psalms.)

"But like a stormy day, now wind, now rain,
Sighs dry her cheeks, tears make them wet again."

(Venus and Adonis.)

"Or as the grass which cannot term obtain,
To see the summer come about again."

(Translation of the Psalms.)

"Or call it Winter, which, being full of care,
Makes Summer's welcome thrice more wish'd, more rare."

(Sonnets.)

No one with an open mind can read through the works of

Bacon without agreeing with the verdict of Shelley that "Lord Bacon was a Poet."

Let us now examine the personal character of Bacon, and here again we will be careful to select opinions from authors unaffected by the controversy. While the real life of William Shakspeare contains no element of a noble, and little of an amiable personality, I ask, is it possible for us to conceive a finer ideal of the author of the Plays than is to be found in the following descriptions of Francis Bacon? Professor Church says of him, "His greatness, his splendid genius, his magnificent ideas, his enthusiasm for truth, his passion to be the benefactor of his kind, the charm that made him loved by good and worthy friends, amiable, courteous, patient, delightful as a companion, ready to take any trouble." David Hume says that he was "beloved for the courteousness and humanity of his behaviour." Dr. Abbot says, "He attached little importance to himself. . . . No correct notion can be formed of Bacon's character till this suspicion of self-conceit is scattered to the winds." Sir Toby Matthew, who knew him well, says he was "A friend unalterable to his friends. . . . A man most sweet in his conversation and ways." In Nichol's "Life of Bacon," it is stated that his friends and members of his household "bear witness to the stainlessness of his private life, his perfect temperance, self-possession, modest demeanour, and his innocent pleasantry." In Hepworth Dixon's "Personal History of Lord Bacon" he is thus described: "A soft voice, a laughing lip, a melting heart, made him hosts of friends. No child could resist the spell of his sweet speech, of his tender smile, of his grace without study, his frankness without guile." Professor Fowler, in his "Life of Bacon," declares that, "He was generous, open-hearted, affectionate, peculiarly sensitive to kindness, and equally forgetful of injuries." It would exceed the proper limits of an Address to give similar testimony as to his wit and humour, love of puns, versatility, faculty for perceiving analogies, richness in metaphorical power, brilliancy of expression, immense range and breadth of sensibility and sympathy, dramatic power of adaptation to his company, and inexhaustible flow of thought, all of which are thoroughly Shakespearean; it is more profitable and delightful to the student to discover these qualities for himself, but I cannot resist calling attention to a remarkable feature of Bacon's style which reveals the identity of the assumed double authorship. For the following selections I am again indebted to Mr. Reed's excellent book.* It has frequently been noticed that Bacon had a habit of triple expression, so very distinctive that it has been remarked as a case quite unique were

* "Bacon vs. Shakspeare."

it not also to be observed in Shakespeare. A few examples will best serve to point the moral; these are from Bacon's acknowledged writings:—

- “Studies serve for delight, for ornament, and for ability.”
- “Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.”
- “Reading maketh a full man, conference a ready man, and writing an exact man.”
- “Some ants carry corn, and some their young, and some go empty.”
- “Nature is often hidden, sometimes overcome, seldom extinguished.”

The following are from Shakespeare :

- “Some are born great, some achieve greatness, and some have greatness thrust upon them.”
- “It would be argument for a week, laughter for a month, and a good jest for ever.”
- “One draught above heat makes him a fool, a second mads him, and a third drowns him.”
- “To be now a sensible man, by and by a fool, and presently a beast.”
- “This chair shall be my state, this dagger my sceptre, and this cushion my crown.”

If there were two authors for the works known as *Bacon* and *Shakespeare*, then the strange phenomenon of identity has to be explained. They were alike in their endowments and their deficiencies, in their sympathies and in their prejudices, in their special knowledge, which in both instances was flawless, and in their remarkable ignorance and carelessness, and as Mrs. Pott expresses it in her edition of the *Promus*, “To satisfy the requirements of such a hypothesis (that is, of a double authorship) it will be necessary further to admit that from their scientific studies the two men derived identically the same theories; from their knowledge of languages, the same proverbs, turns of expression, and peculiar use of words; that they preferred and chiefly quoted the same books in the Bible and the same authors; and last, not least, that they derived from their education and surroundings the same tastes and the same antipathies, and from their learning, in whatever way it was acquired, the same opinions and the same subtle thoughts.” The two authors had made a special study of music, of heraldry,

of law, of printing, of astrology, of navigation, of witchcraft, of medicine. They were both alike unblushing plagiarists.

Both writers had a most reprehensible habit of speaking in terms of contempt of the common multitude; they were both constitutional aristocrats, and believed in birth and quality. "The rude multitude; the base vulgar," says Shakespeare. "Barbers, butchers, and such base mechanical persons," says Bacon. They would certainly have to alter their style if they were reincarnated in days of universal suffrage and wished to get into Parliament.

We can understand Bacon's aristocratic prejudices and refinement, and his horror of the stinking breath of the sweating mechanical crowd, but William Shakspeare was a man of the common people, he had been early familiarized with the atmosphere of the slaughter-house, and his father had twice been fined for making an accumulation of filth in the public streets of Stratford; in London he earned money in the first place by tending horses, and later in the vile theatre of those days, where the fashionable visitors, accommodated by seats on the stage, would, on occasion, call for the juniper to be burnt, and when he became rich it was to the same insanitary town of Stratford that he retired. It would have been nothing less than an absurd affectation on the part of William to pretend to any sensitiveness as to the odours and coarseness of the common people. Some of the difficulties in the way of admitting W. Shakspeare's authorship are insurmountable. Bacon was a book-man and a townsman, and although he wrote much on Natural History, it was only the cultivated plants in gardens that he studied by direct observation, all his other lore of the kind was derived from Aristotle's "Problems," Pliny's "Natural History," Sandys' "Travels," etc., and consequently several errors have been detected by Baron Liebig which could never have been made by a man familiar with the fields and woods and with country life. "It is startling," says Mr. Reed, "to find the same line of demarcation between the knowledge of horticulture and the knowledge of the great world of physical nature outside of horticulture . . . in Shakespeare precisely as in Bacon." An observant poet who passed his youth among the woods and streams of Warwickshire could not have failed to notice and describe kingfishers, otters, water-rats, fishes, dragon-flies, moor-hens, herons, woodpeckers, woodpigeons, and squirrels, but these creatures are conspicuous by their absence, while the references to bees are full of absurd mistakes, such as no one who had ever observed them could have made. This subject is discussed in an interesting manner in the *Quarterly*

Review for April, 1894. It has frequently been observed that it is a miracle for William Shakspeare to have written the plays that bear his name, but after studying all the numerous evidences of Bacon's mind in them it would be a still greater miracle if any but he was the author.

All the circumstances which constitute the evidence that the plays are the work of Bacon may be grouped into two classes—external and internal. The former group consist of a large number of curious and highly significant facts, all of which point to the same conclusion. Any one of these taken separately might be explained away, but their accumulative force is irresistible. The augmentation of them must obviously be left in the hands of those who are prepared to engage in difficult research among contemporary documents, etc. The internal evidence can be collected by any industrious student possessed of copies of the works of Bacon, and those known as Shakespeare. It is a delightful exercise, most educational in its nature, and inexhaustible in amount. I venture to commend it to all who are interested in the authorship; to all who would like to get a little nearer to the infinitely attractive personality from whom all these treasures flowed.

“THE COLOURS OF GOOD AND EVIL.”

IN continuation of my last article upon Bacon and the writings of Cato, the following further points may be thought important. In the first book of Bacon's *Advancement of Learning* (“De Augmentis”), we find this passage:—“Let him behold Cato the Second, and he will never be one of the *Antipodes*, to tread opposite to the present world.” (Chap. II., p. 14, *Advancement of Learning*, 1640.)

It may be observed that this is an original, singular, and most striking metaphor, which it would seem difficult to parallel, nevertheless we find it expressed exactly, and in other various forms in the plays, particularly in the third part of *King Henry the Sixth*:—

'Tis virtue that doth make them most admired,
The *contrary* doth make thee wonder'd at.

'Tis government that makes them seem divine,
9 The want thereof makes thee abominable.

Thou art as *opposite* to every good
 As the *Antipodes* are unto us,
 Or as the South to the Septentrion.

(*King Henry VI.*, Part 3, Act I., iv., 135.)

The student will observe not only the extraordinary parallelism of the *Antipodean* Similes in both quotations, but also how the same word "*opposite*" is used in both instances! These sort of rare metaphors applied to good and evil (as opposed as the ends of the earth) would hardly chance to occur to two different writers, or to be applied in the same manner by both of them! But the parallel does not end here. Bacon cites his metaphor from Cato, and in the *Merchant of Venice* we find the same image applied to Cato's daughter—"Portia!" *Bassanio* exclaims:—

We should hold day with the *Antipodes*
 If you would walk in absence of the sun.

(Act V., i.)

I should like to point out what an extraordinary and exact reflection this play of the *Merchant of Venice* finds in passages taken from Bacon's *Colours of Good and Evil*. For example, we find *Bassanio* dwelling upon the text of imposture, deceit, and error, in the speech wherewith he may be said to discover "Portia":—

So may the outward shows be least themselves.
 The world is still *deceived* with ornament,
 In law, what plea so tainted and corrupt
 But, being season'd with a gracious voice,
Obscures the show of evil? In religion,
 What damned error, but some sober brow
 Will bless it and approve it with a text,
 Hiding the grossness with fair ornament.
There is no vice so simple but assumes
Some mark of virtue on his outward parts.
 How many cowards whose hearts are all as false
 As stairs of sand, wear yet upon their chins
 The beards of Hercules and frowning Mars,
 Who, inward search'd have livers white as milk
 And these assume but valours excrement
 To render them redoubted!—

(*Merchant of Venice*, Act III., ii.)

Now, I entreat the reader to mark the entire and remarkable agreement of the following passage from Bacon's *Colours of Good and Evil*, (being the reprehension of the text of number

four of the series), which text is :—" *That which draws near to Good or Evil the same is likewise Good or Evil. But that which is remov'd from Good is Evil, from Evil is Good.*"

(Liber VI., page 213, *Advancement of Learning*, 1640.)

This is the text, and Bacon then proceeds to show the fallacy, or deception of this sophism, in what he calls a *Reprehension*. And it is to be remarked that he commences all these *Reprehensions* with always the words—" *This Colour deceives, etc.*" So that we at once understand, we are dealing with the impostures, the deceptions, the fallacies, the sophisms of character, life, speech, law, religion, arts—in short, with appearances as weighed against truth—with outward things as reprehended by inward things! Now this is exactly the key note of the passage we have just quoted out of Bassanio's mouth. Now compare this reprehension of Bacon's of the *sophism of the text* cited, viz. that because people appear good outwardly, *they are not evil but good*. "But the Colour deceives three ways : first in respect of *Destitution* ; secondly in respect of *Obscuration* ; thirdly in respect of *Protection*."*

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* Under this colour (four) Bacon states, that it deceives three ways—*Destitution, Obscuration, Protection*. With regard to the first, *Destitution*, Bacon says :—

"In regard to *Destitution*, it comes to pass that those things which in their kind are most ample and do most excel, do (as much as may be) ingross all to themselves, and leave that which is next them *destitute and pined, wherefore you shall never find thriving shoots or underwood near great spread trees*. So he said well—*Divitis servi maxime servi*—and the derision was pleasant of him that comprised the lower train of attendants in the courts of princes, to *Fasting-days* which were next to *holy days*, but otherwise were the leanest days in all the week."

(Liber VI., *Advancement of Learning*, 1640, page 214 false, corrected p. 286.)

This profound reflection about destitution, is perfectly illustrated by some lines in the poem of Lucrece, where she exclaims to Tarquin :—

"So shall these slaves be king, and thou their slave ;
Thou nobly base, they basely dignified ;
Thou their fair life, and they thy fouler grave ;
Thou loathed in their shame, they in thy pride :
The lesser thing should not the greater hide ;
The cedar stoops not to the base shrub's foot,
But low shrubs wither at the cedar's root,
So let thy thoughts, low vassals, to thy state."

Lucrece, 659-666.

What this means is, that the passions make us the *greatest of slaves*, and starve all the higher feelings, thoughts, and good in us, so that the lesser thing obscures, hides, and withers the better or divine within us. The greater the passions, the greater the spiritual *destitution*, for the sensual nature overpowers and *deceives* by its importunity the real good, by means of a false, or momentary good, which is really an evil wearing the *colour of good*. Bacon means, that evil, putting on the colour of *good present*, deceives us, by its *ingrossment*, and overshadows our better nature.

"In regard of *Protection*, for things approach and congregate not only for consort and similitude of nature, but even that which is evil (especially in civil matters) *approacheth to good for concealment and Protection*, so *wicked persons betake themselves to the sanctuary of the gods, and vice itself assumes the shape and shadow of virtue.*"

Sæpe latet vitium proximitate boni.

(p. 214, *Liber VI., Advancement of Learning*, 1640).

If the reader will carefully digest and compare the last few lines we have placed in italics, with the speech of Bassanio just previously quoted, he will find an extraordinary and perfect parallel, particularly Bacon's final words with Bassanio's :—

There is no vice so simple but assumes
Some mark of virtue on his outward part.

Note that this is Bacon's *Colour of Protection*, which we have just been citing from. That is to say, vice, in order to escape detection, puts on the mask of virtue. It may here be observed, that in the animal kingdom, the adaptation of colour to surroundings was one of Darwin's great discoveries, which I think he called *protection*? Bacon evidently had this idea also in his mind from an ethical point of view, for he evidently uses *colour* as a word for cover, or protection, by appearances outward only. For example Bacon quotes Horace :—

Grata sub imo
Gaudia corde premens, vultu simulante pudorem.

(10th Colour, p. 294, *Advancement of Learning*.)

This quotation finds an exact reflection, indeed, it might be almost translated by this :—

Behold yon simpering dame,
Whose face between her forks presages snow,
That minces virtue, and does shake the head
To hear of pleasure's name.
The fitchew, nor the soil'd horse, goes to 't
With a more riotous appetite!

(*King Lear*, Act IV., vi., 120.)

Bacon writes :—" *Colour* is when we do warily and wisely prepare and make way, to have a favourable and commodious construction made of our faults and wants ; as proceeding from

a better cause, or intended for some other purpose than is generally conceived, for of the coverts of faults, the poet saith well :—

'Sæpe latet vitium proximitate boni.'

Wherefore if we perceive a defect in ourselves, our endeavour must be to borrow and put on the *person* and *colour* of the next bordering virtue, wherewith it may be shadowed and secreted. For instance, *he that is dull must pretend gravity, he that is a coward, mildness, and so the rest.*"

(*Advancement of Learning*, "De Augmentis," L. VIII., p. 412, 1640.)

Now mark the following perfect illustration of the dull character who covers himself with gravity :—

There are a sort of men whose visages
Do cream and mantle like a standing pond,
And do a wilful stillness entertain,
With purpose to be dressed in an opinion
Of wisdom, gravity, profound conceit
As who should say, "I am Sir Oracle,
And when I ope my lips let no dog bark!"
O, my Antonio, I do know of these
That therefore only are reputed wise
For saying nothing.

(*Merchant of Venice*, Act I., i.)

The third of Bacon's *Colours of Good and Evil* has the text :—

"Whose privation is good, that same is evil; whose privation is evil, that same is good."

Bacon's reprehension of this *colour* states :—"This *colour* deceives two ways; either by reason of the comparison of Good and Evil; or by reason of the succession of Good to Good, or of Evil to Evil. By reason of comparison; if it were good for mankind to be deprived of the eating of acorns, it follows not that such food was evil, but that mast was good, corn better. Neither if it were evil for the state of Sicily to be deprived of Dionysus the Elder; doth it follow that the same Dionysus was a good prince, but that he was less evil than Dionysus the younger. By reason of *Succession*; for the privation of some good doth not always give place to evil, but sometimes to a greater good; as when the flower falleth, fruit succeedeth. *Nor doth the privation of some evil always yield place to good, but sometimes to a greater evil.*"

(Liber VI., *Advancement of Learning*, 1640, p. false 213, corrected 285.)

The last lines (placed in italics) are perfectly illustrated by a speech of King Lear's:—

Thou think'st 'tis much that this contentious storm
Invades us to the skin: so 'tis to thee;
But where the greater malady is fixed,
The lesser is scarce felt. Thou'ldst shun a bear;
But if thy flight lay towards the raging sea,
Thou'ldst meet the bear i' the mouth.

(*Lear*, Act III., iv.)

The *greater evil* is here the sea, the *lesser evil* the bear. It may be remarked that these philosophical subtleties of thought are far too deep, too rare, to be the product of two separate and contemporary minds.

It is very important to point out that Bacon uses the word *colour* exactly in the same sense we find it used in the plays. As we have already pointed out, Bacon employs the word *colour*, in the sense of deception, or error,—as appearance, or sophism. Therefore Bacon's *Colours of Good and Evil* constitute a general and a particular *Caveat* (with explications) against every sort of imposture, whether of character, or whether of speech, or of thought. Indeed we might term the subject—"Deceptions of Good and Evil," or even "*False Appearances.*" Bacon's style is so obscure, so profound, and reserved, that it is no small matter to resolve his meanings into their true everyday significance. So, therefore, let the student again note that Bacon always connects the word *colour* with either deception, or error, or sophism. Here are a few of the ways the words *colour*, *colours*, are introduced into the plays:—

Why hunt I then for *colours* or *excuses*?

(*Lucrece*, 267.)

* * * * *

Under *pretence* to see the queen his aunt,
For 'twas indeed his *colour*.

(*Henry VIII.*, I., i., 178.)

* * * * *

This that you heard was but a *colour*.

(*King Henry IV.* (part II.), Act I., ii., 275.)

* * * * *

Seek no colour for your going.

(*Antony and Cleopatra*, I., iii., 32.)

* * * * *

I do fear colourable colours.

(*Love's Labour Lost*, IV., ii., 156.)

* * * * *

Under the colour of commending him, I have access my own love to prefer.

(*Two Gentlemen of Verona*, Act IV., ii., 3.)

* * * * *

What colour for my visitation shall I hold up before him?

(*Winter's Tale*, Act IV., iv., 566.)

— — —

Thus we find the term *colour* connected with *excuse*, *pretence*, *appearance*, *deception*, exactly as Bacon connects it. For example this description of Tarquin, in the poem of Lucrece, is an exact example of Bacon's *Protection*, which we have quoted, where evil character masquerades or *colours* under an outward appearance of virtue :—

Whose inward ill no outward harm expressed
For that he colour'd with his high estate,
Hiding base sin in plaits of majesty;
That nothing in him seem'd inordinate.

(*Lucrece*, 92.)

— — —

It is now highly important to point out, that Bacon's examples of the Colours of Good and Evil, are *parts and appendices of Bacon's "Prudence of Private Speech."* The latter is the thirty-eighth deficient of Bacon's "New World of Sciences," and may be found in the sixth book of the *De Augmentis* (page 210, *Advancement of Learning*, 1640). It is evident, to my mind, Bacon has something of the very greatest importance to declare under this head, not only inasmuch as we have the hint that it is a subject private and reserved, i.e. Acroamatical or a concealed method—(vide page 273, *Advancement of Learning*, 1640), but because, it is just at this part of the *Advancement of Learning* (or

first English edition of the *De Augmentis*), that the regular paging ceases, and after page 280, we find a sequence of false paging thus :—

280, 209, 210, 211, 212, 213, 214, 215, 216, 289.

Upon counting, it will be found, that 289 is quite correct, proving that the intermediate false pagings, could not have been accidental.

A printer's error may extend to a page or two, but not to eight pages ; moreover, in every copy examined by me of this work, this mispaging has never varied in some three dozen examples examined ! Now let us quote to the point :—

"Now let us descend to the *deficients* in this Art, which (as we have said before) are of such nature as may be esteemed rather *Appendices* than portions of the Art itself ; and *pertain all to the promptuary part of Rhetoric.*"

"First, we do not find that any man hath well pursued or supplied the wisdom and the diligence of Aristotle, for he began to make a collection of the Popular signs of Good and Evil in appearance, both simple and comparative, which are indeed the sophisms of rhetoric. They are of excellent use, specially referred to business, and the *Wisdom of Private Speech.*"

(p. 210, *Advancement of Learning*, 1640.)

This is highly important. It tells us first that these signs or colours of Good and Evil are *promptuary*. That is to say, *they are assistants or cues to something else* (which appears upon the stage), and are parts of an esoteric, private, or veiled wisdom of speaking to the student.

It is most important to note, that these colours of Good and Evil are promptuary of rhetoric, because we just want to ask whether the rhetoric of the plays (attributed to Shakespeare), and the characters upon the stage thereof, do not require for their interpretations and exact understanding, just some such hints, cues, and promptings, as we imagine, and indeed partly know, these colours of Good and Evil are full of ?

The world is still deceived with ornament. And not only does this apply generally, but most particularly to the plays in point, and to their rhetoric, which is full of colour or ornament, and is the most subtle art ever penned by a human being. We may indeed, without infringing truth, slightly paraphrase the line, and say the world is still deceived by Colour, particularly Bacon's *Colours of Good and Evil*.

One of the most frequent words employed by Bacon in his

speeches is that of *Colour*. It literally abounds in the *Resuscitatio*, published in 1671. The way it is used and introduced by Bacon is as follows:—

"Under the *colour* and *abuse* of your Majesty's most dreaded and beloved name."

(Speech, Part I., p. 8., *Resuscitatio*, 1671.)

"Under the *colour* of a ghostly exhortation."

(*Ib.*, p. 100.)

"*Coloured* with the *pretence* of conscience."

(*Ib.*, p. 100.)

"Under *colour* of alliance."

(*Ib.*, p. 107.)

"Many a *cruzade* granted to him upon that *colour*."

(*Ib.*, p. 105.)

"Somewhat more *colour* to detain the palatinate."

("War with Spain," p. 4.)

"No *colour* of quarrel or pretence."

(p. 105, part I.)

It may be seen that Bacon's use of the word *colour*, is exactly the same as that found in the plays, *i.e.* as *pretence*, *plausibility*, *appearance*, *cover*, *imposture*, *deceit*, etc.

It is a highly important subject, because under this heading entitled *The Colours of Good and Evil*, something may be concealed touching the authorship of the plays, and the Colours Shakespeare assumed.

It is very important to point out that Bacon applies the words *colour*, and *painters*, to literary art and artists. For example, in a letter addressed to the Lord Chancellor, touching the History of Britain, Bacon concludes with these words:—"But because there be so many good *Painters*, both for *Hand* and *Colours*, it needeth but encouragement and instructions to give life unto it."

(Page 28.—Several letters written to Queen Elizabeth, King James, divers lords, and other. 1657. To be found in the *Resuscitatio*. 1661. Second Edition, following the Apophthegms.)

This sentence is made in reference to Bacon's proposal, that somebody should undertake the writing of a history of Britain. The italics and capital letters are reproduced as in the original from which we quote. This passage throws a powerful search-light upon Bacon's use of the word *colour* generally, and of his *Colours of Good and Evil* in particular, so that when we say, we may metaphorically consider his *Colores Rhetorici* as painter's poetical pigments, we are not indulging in imagination. The words *Colour*, *Colours*, abound in the plays and in the sonnets; thus the whole art, with its self-revealing inwardness, or perspective, may be discovered in the 24th sonnet:—

Mine eye hath play'd the painter and hath steel'd
Thy beauty's form in table of my heart;
My body is the frame wherein 'tis held,
And perspective it is best painter's art.

Bacon employs the word *perspective** in its entire classical meaning, as borrowed from the latin *perspicio*, to see through. Perspective is described as "*Ea pars optices quæ res objectas oculis, aliter quam re ipsâ sunt repræsentat*" (Ainsworth).

Perspective is really depth, or the third dimension, and is that which belongs to the solid, or form. The following passage entirely reveals what is meant:—

Like perspectives, which rightly gazed upon
Show nothing but confusion eyed awry
Distinguish form. (Richard II., Act II., ii., 18.)

It is most important to clearly realize this metaphor. Let the reader take a cube, and holding it up to the sight, look at it rightly, or in such a direct way that nothing but one side, or superficies is to be seen.

We do not know whether this is only a superficies or a solid, whilst it is squarely placed opposite to the line of vision. But move it a little to the right or left,—that is to say, gaze at it sideways or "*awry*," and we "*discover form*," or depth, to wit, see that it is solid and has depth.

*Bacon writes:—Like perspectives, which show things inwards when "they are but paintings." (Natural History, Century I., 98.)

In writing of the impostor Lambert Simnell, Bacon says:—"But yet doubting that these would be too near looking and too much perspective into his disguise, if he should show it here in England, he thought good (after the manner of scenes in stage plays and masks) to show it afar off."

(Page 23, History of King Henry VII.)

It will be seen that Bacon uses the word *perspective* quite in accordance with its Latin derivation, viz. *perspicio*, to see through, Simnell's disguise. That is to say, Bacon means that Simnell was afraid of being discovered. But how does this apply to painting? In the same way as in scene painting for the stage—everything meant to suggest distance is painted very small.

So that it is plain, the poet means by perspective, depth and *that which is behind the illusion of art, or poetical painting*. Here let me observe that the real, inward character of an individual, is perspective in this sense, inasmuch as it is the depth, or *inwardness*, of the person. In this sense we find Viola and Sebastian identified, yet distinct in *Twelfth Night*, and described :—

How have you made division of yourself ?

An apple cleft in two, is not more *twin*

Than these two creatures. Which is Sebastian ?

(Act V., i., 230.)

*

*

*

*

*

A natural *perspective* that is and is not.

(*Ib.*, V., 224.)

It is most plain that these two characters are simply *twins* of understanding and body, viz. the Spiritual and the Natural man, separate, yet identical, two in one, one in two.

Cicero uses the adjective *perspecto*, as that which is thoroughly seen, inquired into, or understood :—“*Fac ut omnia ad me perspecta, et explore perscribas.*” (Cicero, *Att.*, 3, 17.)

It may be defined as, “*Ars definitur ex rebus penitus perspectis planeque cognitis,*” i.e. “As the art of things clearly understood and profoundly apprehended from within.” Another Latin word *perspecto* means to sit out a show—to continue a spectacle to the end of it. This is interesting as pointing to the Theatre. Here it may be observed that literary art, particularly poetry, may be used as a means to conceal and reveal at the same time. Perspective of painting is the art of giving a picture depth, distance, background,—it gives this illusion where there is only a superficies, so poetry has the power of concealing depth by means of perspective. That is to say by making everything important very small, and everything unimportant very big, *the former is overshadowed by the latter*. Thus in judging people, the outward personality *overshadows* the real inward character, or perspective, which is in the background. All allegory, every symbol, and emblem, embraces a sort of art perspective, which is the thing itself concealed or understood by the vehicle. Just as the colours of a painting *deceive*, so poetical colours, like words, reveal and half conceal the soul within. It is “the letter that killeth”—it is the Spirit “that giveth life!” The poet tells us distinctly that his body is the frame of the portrait, which he has painted of his mind, hidden by the perspective of painter’s or poet’s art.

Upon Hilliard's miniature of Bacon are the words, "*I would prefer to paint his mind.*" But this is just what Bacon has done, he has painted his own spiritual mind; by means of the perspective of poetical colours.

I propose to take these Colours of Good and Evil, at the very commencement, with the object of illustrating them by examples from the plays. The text of the first *example* given by Bacon is:—"What men praise and celebrate is good; what they dispraise and reprehend is evil."

Let the reader clearly understand that Bacon does not utter this except as a sophism, which he now proceeds to expose or reprehend as he calls it:—

THE REPREHENSION.

"This Colour deceives four ways; either through *ignorance* or through *fraud*, or out of *partialities* and *faction*; or out of the *natural disposition* of such as *praise* or *dispraise*. Out of *ignorance* for what's the judgment of the common people to the trial and definition of *good* and *evil*? Phocion discerned better, who when the people gave him an unusual applause, demanded '*whether he had not perchance some way or other done amiss?*' Out of *fraud* and circumventive *cunning*, for praisers and dispraisers many times do but aim at their own ends, and do not think all they say:—

Laudat venaleis qui vult extrudere merces.

"So, it is naught, it is naught, saith the buyer, and when he is gone he vaunteth."—(Bacon's *Colours of Good and Evil*, No. 1, page 211. Liber VI., *Advancement of Learning*, 1640.)

Now let us take the first of these examples of reprehensions just given by Bacon, *i.e.* the deception of ignorance, and the cynical contempt of all popular judgments, as illustrated by Phocion's ironical observation;—do we not refind all this represented and depicted in the character of Julius Cæsar, in the play of that name? Indeed I go so far as to assert that Bacon is giving us, under the colour of reserve, and prudence of private speech, certain *cues promptuary*, for the right interpretation of Cæsar's character, as Bacon intended it should be understood when he painted it. Let the reader judge for himself.

In the play of *Julius Cæsar*, in the second scene of the first act, we find Cæsar relating to Brutus, the offering of the crown to Cæsar, upon the Lupercal. Mark Antony refers to this offer of the crown, and its refusal, when he makes his celebrated funeral oration over Cæsar's body.

Yet Brutus says he was ambitious ;
And Brutus is an honourable man—
You all did see that on the Lupercal—
I thrice presented him a kingly crown,
Which he did thrice refuse. Was this ambition ?

(*Julius Cæsar*, Act III., ii.)

Casca's description of Cæsar's refusal of the crown, is an extraordinary piece of character sketching, and would lead us clearly to understand that Cæsar's refusal was not genuine—in short, that Cæsar's entire action, from the putting of the crown aside, to his swoon, was all theatrical and pretended. The theory I am about to advance is, that Cæsar's refusal of the crown was only a colour—that in reality he was feeling the public pulse, and that all the time, whilst playing his actor's part before the populace, he felt the greatest possible contempt for popular judgment. It will be observed that we find *Julius Cæsar* giving utterance to *exactly the same words* Bacon attributes to *Phocion with regard to popular judgment*.

Casca, describing Cæsar's swoon, after receiving the crown, says :—"Marry, before he fell down, when he perceived the common herd was glad he refused the crown, he plucked me open his doublet, and offered them his throat to cut. An I had been a man of any occupation, if I would not have taken him at his word, I would I might go to hell among the rogues. And so he fell. When he came to himself again he said, *If he had done or said anything amiss, he desired their worships to think it was his infirmity.*"—*Julius Cæsar*, Act I., ii.

Let it be observed that the first part of this exclamation of Cæsar to the Roman populace, is exactly the same ironical interrogation, though framed as an apology, which Bacon has put in Phocion's mouth, who demanded (upon hearing himself popularly applauded) "*Whether he had not perchance some way or other done amiss ?*"

Let the student mark the points of the parallel—popular applause—irony and contempt of the popular judgment—the people taken in by the colour, or acting, of Cæsar, as also by their ignorance !

Casca indeed, describes the whole of Cæsar's action, or conduct during this scene of the offer to him of the crown by Mark Antony, as *that of a stage actor playing to a popular audience*.

Casca. "I know not what you mean by that ; but I am sure Cæsar fell down. If the tag-rag people did not clap him and hiss him, according as he pleased and displeased them, as they use to do the players in the theatre, I am no true man." (Act I., ii.)

Directly we turn to Bacon's tenth Colour of Good and Evil, we find Cæsar's conduct (*good or virtue*), described as *Bonum Theatrale—Stage-virtue!*

"So the Epicures say to the Stoics, Felicity placed in virtue, that it is like the felicity of a player, who, if he were left of his auditors, and their applause, he would straight be out of heart and countenance, therefore they call virtue, out of a spiteful emulation, *Bonum Theatrale*." But it is otherwise of riches, whereof the poet saith:—

"Populus me sibilat: at mihi plaudo."

(p. 294, Lib. VI., *Advancement of Learning*, 1640.)

The last line signifies "The people hiss me, but I applaud myself," which in Cæsar's case we might apply *inverted*, "The people applaud me because I refuse the crown, but I despise their judgments."

Bacon's object is to point out, that Cæsar was assuming a *Colour*—or a virtue, which he did not possess in solitude, or in his heart,—that he was a great actor, who played upon the people, and that this entire scene, of the offer of the crown to him, was pre-arranged—a mere palpation of the public feeling upon the point of his accepting it.

In Bacon's reprehension of his tenth Colour (just quoted) he writes:—"That a man should above all things, and persons, revere himself; so that a good man is the same in solitude which he is in the *Theatre*; though perchance virtue will be more *strong* by glory and fame, as heat is increased by reflection."—*Ib.*

Let it be observed in passing, that Bacon's view of life, as a *theatre*, propounded (with regard to public action) in the above passage, is the same as we find in *As You Like It*,—"All the world's a stage," etc. But still more striking is the parallel afforded, by a passage in *Troilus and Cressida*, with Bacon's theory, that glory and fame, gain by reflection, *after the manner of heat*. Ulysses exclaims:—

A strange fellow here
Writes me: "That man, how dearly ever parted,
How much in having, or without or in,
Cannot make boast to have that which he hath,
Nor feels not what he owes, *but by reflection*,
As when his virtues *shining* upon others
Heat them, and they retort that *heat* again
To the first giver."

(*Troilus and Cressida*, Act III., iii., 99.)

Observe here, the exact parallelism of the subject, *reflection*—even to the illustration borrowed from physics—*heat* !

But to return to Bacon's text, as illustrated by the character of Julius Cæsar, in the play of that name, it is plain Bacon has very clearly illustrated the sophism of the text of his first Colour of Good and Evil, "What men praise and celebrate is good, what they dispraise and reprehend is evil."

Why? Because men are deceived by actors, and their own ignorance, as in the case of Julius Cæsar. Popular judgment, Bacon would have us understand, is easily imposed upon, easily deceived—by appearances! Space does not permit me to do this subject justice, but let me here point out that the whole of the plays of the 1623 Folio Theatre are made up of the colours of characters, as may be seen in this speech of the Duke of Gloucester, afterwards Richard III. :—

I can add *colours* to the chameleon,
Change shapes with Proteus for advantages.

(*Henry III.*, III., ii. 191.)

We have a complete key to Bacon's use of the word *colour* ! Gloucester will assume all sorts of *characters, disguises, or colours for advantages*, i.e. *his own advancement*. He will use crafty words and crafty speech like Sinon :—

And like a Sinon take another Troy.—(*Ib.*)

Therefore Bacon, in providing us with explanations, elenches, or reprehensions of every sort of *colour, or deceit, or imposture of speech or character*, is paving a way for the proper interpretation of the *dramatis personæ* of his theatre !

Let it be observed that the first quotation introducing Bacon's subject of the Colours of Good and Evil points to the subject of the taking of Troy :—

Hoc Ithacus velit et magno mercentur Atridæ.

(p. 211, *Advancement of Learning.*)

These are Sinon's words as Virgil presents them in the second book of his *Æneid*, and they so deceive the Trojans that Sinon gains admittance to Troy, and eventually this leads to the admittance of the fatal horse, and the fall of the town. Let us observe that Bacon's first colour points to the play of *Troilus and Cressida*, which deals with the subject of the siege of Troy. I allude to Bacon's reprehension of his first colour,

already quoted by us :—" *It is naught, it is naught, saith the buyer, and when he is gone he vaunteth.*"—"Colour" I., p. 212 ; *Advancement of Learning*, 1640.)

In a scene laid in Troy, we find Paris exclaiming to Diomedes, upon the subject of Helen :—

Fair Diomed, you do as chapmen do,
Dispraise the thing that you desire to buy.

(*Troilus and Cressida*, IV., i., 75.)

That is to say, people's dispraise is not always true, or therefore evil, *because of their own ends*, i.e. to cheapen the thing they desire to buy !

I would here again point out how the play of *Troilus and Cressida* is omitted from the catalogue of the 1623 folio (contents), or list of the plays. It is only numbered upon two pages—79 and 80 ! It is a play full of extraordinary passages, and I should advise no student to take it literally or simply.

The following passage, from Bacon's eighth book of the *De Augmentis*, illustrates perfectly, what Bacon means by the word *Colour* :—"But the covering of defects is of no less importance than a wise and dexterous ostentation of virtues. Defects are concealed and secreted by a threefold industry, and as it were under three coverts—caution—colour—and confidence. Caution is that, when we do wisely avoid to be put upon those things for which we are not proper ; whereas contrariwise bold and undertaking spirits will easily engage themselves without judgment, in matters wherein they are not seen, and so publish and proclaim all their imperfections. COLOUR is when we do warily prepare and make way, to have a favourable and commodious construction made of our faults and wants ; as proceeding from a better cause, or intended for some other purpose than is generally conceived ; for of the coverts of faults the poet saith well :—

Sæpe latet vitium proximitate boni.

Wherefore if we perceive a defect in ourselves, our endeavour must be to borrow and put on the person and colour of the next bordering virtue wherewith it may be shadowed and secreted."

(Liber VIII., p. 411, *Advancement of Learning*, 1640.)

It will be seen that this passage is a repetition of Colour number four (or I should say, its reprehension)—only the present passage is more of the open palm than the shut fist of the former.

Bacon's *Colours* are, in plain language, the *deceits or masques of human character and speech, as well as of thought and art*. In writing upon the third point of *Confidence*, Bacon observes:—"But there is another kind of confidence, far more impudent than this, which is, *to face out a man's own defects—to boast them, and obtrude them upon opinion.*" (*Ib.*). This description might very easily apply to Falstaff. *Colour* then, with Bacon, means *cover, masque, or outer character, and appearance*. Let it be observed that the reprehension of everything false, shallow, hollow,—indeed of all evil—may be understood by such a philosophy of stripping and whipping hypocrisy!

I would point out that the eighth book of the *De Augmentis* is a powerful auxiliary to the understanding of Bacon's *Colours of Good and Evil*. Not only does Bacon treat of the *Covering of defects*, but of the *revealing of a man's self*—a far more interesting subject! Upon this subject he makes the profound remark:—"As for the revealing of a man's self, we see nothing *more useful, than for the less able man to make the greater show*. Wherefore it is a great advantage to good parts, if a man can by a kind of art and grace, set forth himself to others, by aptly revealing his virtues, merits, and fortunes."

(p. 410, *Ib.*)

Bacon writes: "As for men's words they are (as Physicians say of waters) full of flattery and uncertainty; yet these *counterfeit colours* are two ways excellently discovered; namely when words are uttered either upon the sudden, or else in passion. So Tiberius being suddenly moved, and somewhat incensed upon a stinging speech of *Agrippina*, came a step forth from his inbred dissimulation. These words—saith Tacitus—heard by Tiberius, drew from his dark covert breast such words as he us'd seldom to let fall; and taking her up sharply, told her in a Greek verse—that *she was therefore hurt because she did not reign*. Therefore the Poet doth not improperly call such passions—*tortures*—because they urge men to confess and betray their secrets."

Vino tortus et ira—etc., etc., etc.

(p. 403, Lib. VIII., *Advancement of Learning*, 1640.)

How excellently this surprising of a man's self, either by means of wine, or fear, and other passions, is illustrated in the plays! For example *Parolles*, in *All's Well that Ends Well*, in a paroxysm of terror, betrays, whilst blind-folded, his own officers

to themselves! Indeed the exact idea of a man being in hell—under torture—is thus given:—

Second Lord. Hoodman comes! Porto tartarossa.

First Soldier. He calls for the tortures: What will you say without them?

Parolles. I will confess what I know without constraint: if ye pinch me like a pasty, I can say no more.

(Act IV., iii.)

The meaning of Bacon is well illustrated by a speech of Macbeth, who exclaims:—

Better be with the dead,
Whom we, to gain our place, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy.

(Act III., ii.)*

In the case of Cassio, in the play of *Othello*, we have a man who is surprised by drink into acts which bring all sorts of tragedies in their train,—besides, does not Cassio betray his secret pride in his cups, when he declares the Ancient cannot be saved before the lieutenant? So Leontes, in the *Winter's Tale*, betrays, under the passion of jealousy, his suspicions of Hermione,—and the same may be said of Othello.

W. F. C. WIGSTON.

* Bacon continues, "Experience indeed shows that there are few men so true to themselves, and so settled in their resolves, but that sometimes upon heat, sometimes upon bravery, sometimes upon intimate goodwill to a friend, sometimes upon weakness and trouble of mind, that can no longer hold out under the weight of griefs; sometimes from other affections or passion, they reveal and communicate their inward thoughts."

(Liber VIII., *Advancement of Learning*, 404.)

Macbeth is an excellent example of "*weakness and trouble of mind*," as Bacon puts it, revealing and communicating his inward thoughts, when he fancies he sees the ghost of Banquo appear to him:—

Thou canst not say I did it; never
Shake thy gory locks at me. (*Macbeth*, III., iv., 51.)

In like manner the King, in *Hamlet*, betrays his perturbed state of mind, upon seeing the performance of the interlude, which Hamlet calls the *mousetrap*.

King.—What do you call this play?

Hamlet.—The mousetrap.

* * * * *

Ophelia.—The King rises.

Hamlet.—What, frightened with false fire!

(*Hamlet*, Act III., ii.)

Weakness of mind is particularly illustrated in the grief of King Richard the Second, when deposed by Bolingbroke, as depicted in that play, he discloses all his inward thoughts,—to his enemies.

THE DOCTRINE OF THE HUMAN BODY.

PART II.

CONTINUING the sketch of this subject commenced in a former number we still preserve an alphabetical order, for the sake of any who may be disposed to pursue it with a purpose. The materials collected would form a volume fully double the size of Dr. Bucknill's book on *The Medical Knowledge of Shakespeare*. For we are now able to see the experiments and observations which led to the conclusions (whether correct or incorrect) which appear in the *Shakespeare* plays. For the most part we are also able to trace still farther back, and to perceive in old or classical works the hints or doctrines which served as marks and guide posts to the great Investigator. Modern readers have little time or little patience to go thoroughly into any inquiry which does not concern their own interests or profession. Information must, for the majority, be served up in the form of minced meats, flavoured so as to be palatable, and easily swallowed by mouthfuls. Books which require to be "chewed and digested" are too severe for a generation which reads rather "*to find talk and discourse than to weigh and consider*"; we therefore shelter ourselves behind these words of the great Bacon, from any adverse comments which may be made upon the slight or perfunctory character of the present paper.

It has already been shown how invariably the Philosopher, in his investigations and experiments with regard to the Doctrine of the Human Body, turns his Poet's Eye upon the analogies constantly perceivable between the Body and the Soul of Man. Let us never forget that he was endeavouring "*to mingle Earth and Heaven,*" and to show by Parables from Nature, a shadow of things unseen, and otherwise beyond the reach of human understanding.

OF DIETS AND THE AIDS WHICH THEY AFFORD TO LONGEVITY.

"Things," says Bacon, "which come by accident, cease as soon as the causes are removed; but the continuous course of Nature, like a flowing river, requires likewise a long sailing or rowing against the stream; therefore we must work regularly by means of *diets*." . . . In the remedies proposed, you will find only three kinds of diets, namely, an opiate diet, an emollient

diet, and a diet emaciating and renewing. But amongst the things which I have prescribed for diet and daily life, the most efficacious are these—*Government of the affections, choice of pursuits, refrigerations (or cooling applications)* which do not pass the stomach; drinks that engender roscid juices; impregnations of the blood with some firmer substance, as pearls and woods; proper anointings to keep out the air and detain the spirit; applications of heat from without, during the time of assimilation after sleep; caution with respect to such things as inflame the spirit and give it a predatory heat, as wine, spices; and a moderate and seasonable uses of things which give a robust heat to the spirits, as saffron, cress, garlic, elecampane, and compound opiates."

Let us take in detail the "remedies proposed" and the "things prescribed for *common diet and daily life*." (Note the suggestion of ambiguity or double intention.)

(a) *An Opiate Diet.*

Imogen tells Pisanio who is trying to soothe and yet encourage her (and who ends by giving her a remedy against sea-sickness or stomach qualms at land)—

"Thou art all the comfort the Gods will diet me with."

(*Cymbeline*, III., iv.)

Coriolanus will not use any soothing syrups to allay the "heat" of the public excitement, the "disobedience" which, he held, "fed the ruin of the state" he would

"At once pluck out the multitudinous tongue,
Let it not lick the sweet which is their poison."

(*Coriolanus*, III., i.)

He has, in the previous lines, described the proposed remedy of conciliation as ministering to "a sick man's appetite that which would increase his evil" (i. 1). As if he wished that his own doings "should be *dieted* in praises sauced with lies" (i. 10). Now he goes further, and boldly declares such attempts at remedying great evils to be but a hastening of the catastrophe—

"To jump a body with a dangerous physic
That's sure of death without."

But Coriolanus might have fared better had he followed the wise and kindly counsel given in the *Essay of Anger* by Bacon whose conduct in daily life ever (as the King well knew) *suaviter in modo*. The contrary method, and its results upon mind and body, are well summed up by the Abbess in her shrewd and sensible reprimand to the jealous wife:—

Thou say'st his meat was sauced with thy upbraidings
Unquiet meals make ill digestions,
Thereof the raging fire of fever bred.

(*Comedy of Errors*, V., i., etc. See 62-90.)

The good lady resists the efforts of the wife to be the sick man's nurse—

"Till I have used the approved means I have
With *wholesome syrups*, drugs, and holy prayers
To make of him a formal man again."

Plainly the syrups and the prayers are destined to work upon the patient a calming and soothing effect. Elsewhere we read of sleep as "the balm of hurt minds," of "Pity which hath balm to heal," and in many other places we meet with the same thought that, whether to a hurt body or a troubled soul, the "opiate diet" of sleep, the soothing syrup of gentle words and kindly actions are the best remedy. Much the same applies to

(b) *The Emollients.*

King Henry IV. is made to say that, although his Lords exasperate him and "tread upon his patience, yet his condition" (or behaviour and language) "hath been *smooth as oil*;" we need not be told whence those words are taken. From that sacred fountain came all that is most wise and imperishable in the works of our poet-philosopher. Troilus reproaches Pandarus with his harshness or want of sympathy,

"*Saying thus, Instead of oil and balm*
Thou lay'st in every gash that love hath given me
The knife that made it." (*Troilus and Cressida*, I. i.)

Gonzalo seems to feel with Troilus, though he expresses his sentiments with a different medical or surgical metaphor.

My Lord Sebastian,
 The truth you speak doth lack some gentleness,
 And time to speak it in ; you rub the sore
 When you should bring the plaister." (*Tempest*, II., i.)

The application is to be emollient, not irritating—intended to comfort and soothe, not to chafe.

(c) *A Diet emaciating and renewing*

is the third course recommended for those who are "rank of gross diet,"* who have in consequence "well-liking wits ; gross, gross ; fat, fat."† We see how the twin ideas are everywhere associated—grossness of mind with grossness of body, both body and soul being renewed by an emaciating diet. When the scholars in *Love's Labour's Lost* discuss the "Academe," the new Solomon's House which they propose to establish in the Court of the King, they thus declare their objects and methods :—

Long.—I am resolv'd : 'tis but a three years' fast.
 The mind shall banquet though the body pine ;
Fat paunches have lean pates, and dainty bits
Make rich the ribs, but bankerout the wits.

Dum.—My loving lord, Dumaine is mortified,
 The grosser manner of these world's delights
 He throws upon the gross world's baser slaves. . . .

Biron.—I can but say their protestation o'er . . .
 . . . *One day in a week to touch no food.* (I., i.)

Biron strongly objects to the severe observances, too hard to keep, which would limit his rest, sleep, and pleasures. But there is no other course ; if his wits are to be sharpened his body must "pine."

A similar coupling of ideas may be seen in the description of the "fat gross man," Falstaff, who, though by nature far from dull or stupid, has fed his body at the expense of his mind until he is good for nothing but to taste sack and drink it, to carve a capon and eat it, or at the best to raise a laugh and to be the cause of wit in others. The converse is illustrated by nearly all the great *thinkers* in the plays, whether it be

* *Antony and Cleopatra*, V., ii. † *Love's Labour's Lost*, V., ii.

King Henry, whose cares have worn the mure of his body so thin that his soul peeps out, or whether it be Cassius, of whom Julius Cæsar has suspicions on account of his leanness.

“ Let me have men about me that are fat ;
Sleek-headed men, and such as sleep o' nights.
Yond Cassius has a *lean and hungry look* :
He thinks too much, such men are dangerous.”

—(*Julius Cæsar*, I., ii.)

Next amongst things most efficacious for the preservation of health in daily life, we have the following sound prescriptions :—

(d) *Government of the affections.*

This prescription is sometimes easier to give than to take. As Antonio cautions Leonato in his ungoverned grief :—

“ If you go on thus, you will kill yourself ;
And 'tis not wisdom thus to second grief against yourself.”

But Leonato replies that it is easy for men to counsel, and speak comfort to that grief which they themselves not feel ; but *tasting it*,

“ Their counsel turns to passion, which before
Would give preceptial medicine to rage.”

He continues to support his argument with familiar instances. Presently in the same scene, comes Benedick, pale with care and love, and his friends vainly stir him up and try to enliven him by the proverb, “ Care killed a cat.” “ I am sure,” says Sir Toby Belch, “ care's an enemy to life,” and everywhere in the Plays we are shown by examples that perturbation, and over much care, the unqualified heat of displeasure, passion which shakes the very soul, and all extremes of grief, affection, or rage, are not only wrong, base, and somewhat contemptible, but that they are also “ pernicious ” to health, tending to shorten life. Bardolph knows these things when he says to Falstaff : (“ fallen away vilely . . . withered like an old apple-John ”)

“ Sir John, you are so fretful, you cannot live long ” (*Henry IV.*, III., iii.).

Lafeu and the Countess know it when the latter says of Helena that "the *tyranny* of her sorrows" takes all colour from her cheek, and Lafeu replies:—

"Moderate lamentation is the right of the dead, excessive grief the enemy to the living." (*All's Well*, I., i.).

Cordelia knows it, urging her physician to find her poor demented father—

"Lest his ungoverned rage dissolve the life
That wants the means to guide it."

Extremes of passion of any kind are associated in the mind of the philosopher with madness, and dotage.* In the same tragedy the effect of extremes of mingled joy and grief are illustrated in the death of Gloster:—

"His flaw'd heart,—
Alack! too weak the conflict to support!—
Betwixt two extremes of passion, joy and grief,
Burst smilingly."

(*Lear*, V., iii.)

And so, because of the injury to both body and mind in him who lets himself be "passion's slave," the dramatist repeatedly makes us learn by the lips of his puppets that we must "let reason govern our laments," must "wrestle with our affections," let our own affections be our "counsellor," and "temporize with" and "control" not only our bad, but our good feelings, when they run to unreasonable extremes.

(e) *The choice of pursuits*

is suggested by the words of Theseus in *A Midsummer Night's Dream* (V., i.).

"Come now; what masques, what dances shall we have,
To wear away this long age of three hours?
What revels are in hand? Is there no play
To ease the anguish of a torturing hour?
What masque, what music? How shall we beguile
The lazy time, if not with some delight?"

It may be observed that in almost all cases where the characters in Bacon's plays betake themselves to sports, plays,

* See the *Essay of Anger*.

and recreations, it is that they may "drive away the heavy thought of care,"* to soothe, cheer, or revive the mind, and through it the weary body of the hearer. Some, like Queen Katharine, find solace in sickness, and that troubles "disperse" by means of music and singing :—

" In sweet music is such art,
Killing care and grief of heart."†

Or, like the dying King Henry IV., who desired that "some dull and favourable hand may whisper music to his wearied spirit." "His eye is hollow, and he changes much," being "exceeding ill," and having, as Prince Humphry thinks, altered much on hearing the good news of his recent victory. The medical notes come out again in the speech of the ever sanguine Prince Henry :—

" If he be sick with joy, he will recover without physic."‡

Cleopatra, in the restless impatience of her love-sickness, turns rapidly from one pursuit to another. "Give me some music ; music, moody food of them that trade in love. . . . Let it alone ; let's to billiards. . . . I'll none now,—give me my angle, we'll to the river,"|| etc.

Even the sly and treacherous King Richard holds out the hope to his little nephew that after a day or two of "repose" in the Tower, he will be free to go

" Where you please, and shall be thought most fit,
For your best health and recreation."§

In short, the *History of Life and Death* only gives us in detail the same advice, instruction, and information which is conveyed in pithier form in the *Essay of Regiment of Health*, of which every paragraph and observation may be found illustrated by the actions or utterances of the personages in the Baconian Drama.

But to return. We are further recommended,

(f) *Refrigerations which do not pass by the stomach.*

To speak more plainly, cold *outward* applications to allay fever or burning heat. "Sheathe thy impatience, throw cold water on

* *Richard II.*, III., iv. † *Henry VIII.*, I. ‡ 2 *Henry IV.*, IV., iv.
|| *Antony and Cleopatra*, II., v. § *Richard III.*, III., i.

thy choler," exclaims the Host to the enraged Doctor *Merry* in *Wives**; and in the same play we have the description of the way in which the Merry Wives propose to duck Falstaff in the river, with the reason for this hydropathic treatment:—

"His dissolute disease will scarce obey this medicine."†

Falstaff himself narrates the treatment to which he was subjected. Think of it! first the stewing heat in the buck-basket, "and then to be thrown into the Thames, and cooled, glowing hot . . . think of that hissing hot,—think of that Master Brook."

Falstaff has Bacon's opinion of the unwholesomeness of "refrigerations" taken internally. "Go fetch me," he exclaims, "a quart of sack. . . . Come let me pour in some sack to the Thames water, for my belly's as cold as if I had swallowed snow-balls for pills to cool the reins."‡

Again we find the medical science of Bacon running through the whole of the plays and reappearing whenever occasion offers. In *Hamlet* the Queen intreats her son, who she fears is losing his senses.

"Upon the flame and heat of your displeasure
Sprinkle cool patience."§

Iago, in *Othello*, tells Roderigo that "we have *Reason*, to cool our raging notions," and there seems to be the same suggestion of cooling applications used for the relief of feverous impulses, passions, etc., in the use of the word "*allay*," which is of rather frequent occurrence in connection with the disorders of the mind.

Kindness and sympathy are always associated with *warm* nourishment. When Page desires his merry wife to bid his guests welcome he says, "Come, we'll have a *hot* venison pasty to dinner," and hot possets, sack, toasts, and drinks in general are the sure accompaniments to a pleasant and wholesome repast. On the other hand Alonzo, in the *Tempest* "receives comfort like cold porridge," and when the meagre fare of the shepherd is described, the discomfort of it is accentuated by the fact that it is *cold*.

* *Ib.*, II., iii.

† *Ib.*, III., iii.

‡ *Merry Wives of Windsor*, III., v.

§ *Hamlet*, III., iv.

“The shepherd’s homely curds
His *cold*, thin drink out of his leather bottle.”

Salarino, in the *Merchant of Venice*, tells Antonio,

“My wind cooling my broth would blow me to an ague.”

Clearly he thinks cold food very unwholesome, and Timon’s pretended* fear lest the meat should cool, and the dishes of lukewarm water which he throws over them, all point to the same thread of ideas. For he considers these outward applications in the light of *physic*, exclaiming:—

“Dost thou go? Soft, take thy *physic* first.”

(g) *Drinks that engender roscid juices.*

That good healthy blood is red, and that we are not healthy unless we “make good blood,” all know. But here we see that the writer believes that certain “drinks” help to produce in the human body good red blood which is a sign of sound health.

The same association of ideas, both as to the colour of healthy blood, and the drinks which “engender” it are seen in the *Merchant of Venice*. The Prince of Morocco, fearing to be disliked for his complexion begs Portia to bring him the fairest creature northward born.

“And let us make incision for your love
To prove whose blood is reddest, his or mine.”

His destiny turns, so he thinks, upon his being proved to be of good blood.

Farther on we find Shylock in distress at the flight of his daughter, the rebellion of his own flesh and blood. Salarino roughly and unkindly answers him that there is more difference between his flesh and his daughter’s, “*More between your bloods, than there is between red wine and Rhenish.*”

The effect of good wine upon the spirits, *through the blood*,

* See *Timon of Athens*, III., vi., 66-70; and V., i., 79.

which it nourishes, is illustrated in the speech of Menenius where he tries to explain away the churlish conduct of Coriolanus :—

“ He was not taken well : he had not dined ;
The veins unfilled, the blood is cold, and then
We pout upon the morning, are unapt
To give, or to forgive ; *but when we have stuff’d*
These pipes and these conveyances of our blood
With wine and feeding, we have suppler souls
Than in our priest-like fasts : therefore I’ll watch him
*Till he be dieted to my requests.”**

(h) The next item : “ *Impregnation of the blood with some firmer substance, as pearls and woods,*” does not seem to be directly alluded to in the *Shakespeare* plays. Perhaps the author thought it unadvisable to bring the subject to the front, lest he might seem to support the “ trifling ” and “ credulous ” notions which he complains were current in his time, “ that so great a work as this of delaying and turning back the course of nature, can be effected by a morning draught or by the use of some precious drug ; *by potable gold or essence of pearls,* or such-like toys ;— but be assured that the prolongation of life is a work of labour and difficulty, and consisting of a great number of remedies, and those aptly connected one with another.”

Nevertheless, in his *Medical Remains*, a paper to which he gave the name of “ *Grains of Youth,*” Bacon five times introduces *Gold* as an ingredient in his tonics and other recipes for keeping up the spirits, driving away melancholy, and generally resisting the encroachments of age. Powdered *Pearls, Gems, Amber, and Shells of Crabs,* are almost equally recommended, and “ *Rust of Iron* ” is placed foremost as an “ astringent.”

But we must hasten to end this paper. The next remedy is to be,

(i) *Proper anointings to keep out the air and detain the spirit.*

Clifford experiences the lack of such beneficent anointings when wounded on the field of battle, he exclaims :—

Here burns my candle out ; ay, here it dies . . .
The air hath got into my deadly wounds,” etc.†

* *Coriolanus*, V., i. † 3 *Henry VI.*, II., vi.

And the same observation though applied to a tree instead of a man by Henry VIII., exhibits precisely the same observation and knowledge.

“Why, we take
From every tree, lop, bark, and part o’ the timber;
And, though we leave it with a root, thus pack’d
The air will drink the sap.”†

(j) *Applications of heat from without during the time of assimilation after sleep.*

For this purpose we learn from the *Sylva Sylvarum* and from the *Medical Remains* that Bacon himself “compounded an ointment of most excellent odour . . . the fragrant or Roman unguent.” Now, when we look to see of what this sweet-smelling preparation consists, we find that it resembles in its ingredients the sweet fumigations, and outward applications with which the Lord orders his attendant huntsmen to restore the deadened senses of the tipsy tinker *when he awakes from sleep.*

“Balm his foul head with *warm* distilled waters,
And burn *sweet-wood* to make the lodging sweet . . .
Let one attend him with a silver basin,
Full of rose-water, and bestrew’d with flowers.”*

Observe that the applications are to be, according to Bacon’s instructions, *warm*; the “sweet-wood” is we learn from his recipe, “a stick of *juniper*,” and a root of “*Flower de Luce* powdered,” with damask roses also powdered, and myrrh dissolved in rose-water account for the sweetness of the compound.

(k) *The caution with respect to things which inflame the spirit, and give it a predatory heat, as wine and spices, is abundantly illustrated in passages such as that where old Adam describes himself as strong and lusty:—*

“For in my youth I never did apply,
Hot and rebellious liquors in my blood, etc.”†

When Henry V. desires his uncle of Exeter to “enlarge the man that railed against our person,” he does so on the ground, that he considered “it was excess of wine that set him on.” When “Lepidus is high-coloured and reconciles himself to the drink,” the attendants observe that “it raises the greater war between himself and his discretion.” The wine preys on his

* *Henry VIII.*, I., ii.

† *Taming of the Shrew*, Induction, i.

† *As You Like It*, II., i.

reason, but at the same time we see that his over-indulgence is bad for his body, for he says :—" I am not so well as I should be, but I'll ne'er give out." When Lepidus is carried off drunk, Cæsar is inclined to forbear, feeling the ill-effects of such excess.

" When I wash my brain it grows fouler."

But Antony persists and will drink "till that the *conquering* wine hath steeped our senses in soft and delicate Lethe." The comparison of the epithets *predatory* and *conquering* in relation to inflammatory drinks seem interesting as clues to the line of thought which our poet was following. Again Bacon returns to his text and preaches—

(l) *A moderate and seasonable use of things* in contradistinction to the "extremes" and the "excess" which everywhere he deprecates.

"Be moderate, allay thy ecstasy," "Laugh moderately," "Love moderately," "Be moderate, be moderate." It is the echo of Francis Bacon's voice coming down to us in the ages. Extremes of passion, rage, joy, even of zeal, destroy those in whom they work, and confound their aims and efforts.

(m) "*The things*" themselves which he enumerates "*saffron, cress, garlic, elecampane, and compound opiates,*" we pass over all but the last. Again we perceive that Cleopatra is made to illustrate the use of these—

Cleo.—Ha, ha! give me to drink mandragora.

Char.—Why, madam?

Cleo.—That I might sleep out this great gap of time.

My Antony is away.*

And the wretch Iago inoculated Othello with the "dangerous conceits which are in their natures poisons, and which, but with a little action on the blood, burn like mines of sulphur," knows that no soothing opiates will now be of any effect with his victim.

"Nor poppy, nor mandragora,
Nor all the drowsy syrups in the world,
Shall ever medicine thee to that sweet sleep
Which thou ow'dst yesterday."†

* Antony and Cleopatra, I., v.

† Othello, III., iii.

"PROMUS" NOTES AND "PROMUS" PROOFS.

THE question of the authorship of the Shakespeare Plays and Shakespeare Sonnets is one upon which very few of those who have really studied the matter can have any doubt. But great difficulties stand in the way of breaking through the traditional prejudice which others still entertain for their great hero of National literature. Many are unable, and many are unwilling, to enter into laborious details of philological evidence, or of philological argument, which would at once convince ordinary, educated, and unprejudiced persons of the truth that they were composed by Francis Bacon.

That the illustrious stage-player of Stratford-on-Avon could barely sign his name is considered quite immaterial, as an argument against the probability of *his* having been either an author or a poet. The allegation that he could not write is met with a mere "Tu quoque," to the effect that, even as regards the much-lauded Bacon, no manuscript of any sort has ever been discovered in *his* handwriting, whether of plays supposed to have been written by him, or of any private or other document which would either directly or indirectly connect him with the plays. But in spite of such alleged similar conditions or coincidences, we are very plainly told that the plays *could* have been written *only* by the Stratford Player; and that they *could not* have been written by Bacon.

The idea of Bacon's well-known advocacy of concealed authorship has been scouted as folly. An eminent scientist tells me it is quite sufficient to settle the whole matter, that if Bacon did write *Hamlet* he must have been the biggest fool on earth to let Shakespeare take the credit of it. This, however, is only declamation, not evidence.*

Even now that a document, directly connected with the composition of the plays, has been discovered, and in Bacon's

* In the plays, as in his other works, so far from Bacon showing himself to be "the biggest fool upon earth," he exhibited his wonderful wisdom, his marvellous superiority to the ordinary aspirant for fame, in pursuing the great study of his whole life not to acquire for his own name honour, or renown, but to render the learning and the literature of his own country and of his own day illustrious.

own handwriting, popular prejudice refuses to listen to the evidence so clearly indicative of his authorship. And the fact itself of the discovery, as well as the nature and importance of the evidence which it has disclosed, is as yet too little known to be fully appreciated.

It is in vindication of this document, together with the appreciative and conclusive comments of the Editor, that I would say a few words upon its structure and its value. For it has been by no less an authority than Dr. Abbott strongly commended to the notice of literary persons, as an incitement to further investigation of the subject.

The document consists of an album of extracts or quotations from a great variety of sources. It was published some fifteen years ago with numerous annotations connecting the extracts directly with the "Shakespeare Plays." It came out in the form of a book called Bacon's "Promus of Formularies and Elegancies." The book is out of print, and exceeding great difficulties have arisen in the way of a second edition; on account, apparently, of the evidence which it affords of the authorship of the plays. The collection was never meant to meet the public eye, and even amongst those who, upon other and independent grounds, believe that Bacon was the author of the plays, they are, as yet, but comparatively few who are sufficiently acquainted with this wonderful production to appreciate its vast import; to see that it is in itself amply sufficient to establish, beyond cavil or doubt, the claims put forth by the editor on Bacon's behalf. I say "on Bacon's behalf." I should say on our behalf rather than on Bacon's, seeing we know Bacon himself to have taken such special, systematic steps to conceal his authorship from all but a secret society, or craft of the initiated, which has faithfully and wondrously kept his secret. On several occasions in private letters he spoke of himself as a "concealed poet."

The manuscript consists of some fifty detached folio sheets in his own handwriting; excepting only a series of French proverbs, which, from the style of writing, are supposed to have been copied out for Bacon by a Frenchman.

On one or two of the folios the collection is entitled a "Promus of Elegancies and Formularies." It was written at various times, as shown by the improved neatness of the writing in the later sheets; and the notes appear to have been made as Bacon read through the books from which they were taken.

The first nineteen extracts are Bible texts, containing terse sayings, taken in their consecutive order from Psalms xii., xxxix., Proverbs x., xviii., xxiii. and xxviii., S. Matthew vii. and xix., and so forth. Then follow Latin quotations commencing with "Virgil." The *Æneids* 2, 3, 4, 6, 11 and 12 are drawn upon in consecutive order, showing that the extracts were taken systematically from the books, as they were read by Bacon; or on a repeated reading of the same author; for in folio 105 we have twenty-nine quotations again from the *Æneids* 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, all in consecutive order as before. The *references* are not noted by Bacon himself; but the Editor, prior to publishing the book, undertook the toil of searching through "Erasmus," "Cicero," "Ovid," "Virgil," "Horace," in order to discover, to verify, to index, the original Latin quotations. But in many cases the original reference has not yet been traced out. In some of the folios, extracts were taken from various sources, and in a more promiscuous manner, without any apparent definite order. But there are various classes of subjects to be drawn upon, arranged together, such as texts and proverbs, phrases, turns of speech, metaphors, similes. There are also various qualities, peculiarities, affections, and so on.

Quotations from various foreign languages are in the main grouped together severally, Latin, French, Spanish, Italian; the English again being kept together by themselves. And throughout there is no indication of quotations or extracts having been similarly made from the plays; this reverse order of things would in no case be applicable.

It becomes then clear that the "Promus" was written for the purpose of being made use of by Bacon, not by the Stratford Player. And it was for the enrichment of his own compositions, with aphorisms, wise words, forms of speech, poetic ideas, derived from the writings of ancient classic authors, as well as from popular proverbs and trite sayings of more recent times, from both foreign and national sources. Bacon noted them down not simply as forms of expression but as suggestive of ideas, poetic fancies, with which his mind was always well stored; for felicitous phrases, for elegancies of diction. We find also that he made notes for special use in the composition of what he calls the works of his "invention" as distinct from his philosophic or scientific works.

He alludes several times to writings of his "invention," as indicating works of his "imagination," and "recreation," which were not to be openly discussed, but were spoken of by mysterious

allusions in correspondence with his special friends. These apparently were sometimes submitted to them for criticism or approval; as, for example, when his life-long friend, Sir Tobie Matthew, "in one of his enigmatical letters"—supposed to be in 1592—writing to Bacon to acknowledge the receipt of some work not specified, closes with a postscript, "I will not return you weight for weight, but measure for measure." This play was acted in the following year.

But his philosophic writings contain but few extracts from the *Promus* notes. Yet they are sufficient to indicate a connection between the *Promus* and his prose.

One objection that has been taken to the practical, common-sense use of a common-place book is that no true poet would condescend deliberately to take down expressions of others for importation into his own compositions. His own poetic fancy and feeling must instinctively dictate his own mode of diction. Yet it is well-known that Tennyson, by no means the least of our National Poets, was by one writer invidiously termed a mere plagiarist, in taking his ideas from other authors. But if he did so, he managed to clothe them with a fascinating music of his own; and this, instead of crippling his imagination, or injuring his reputation, gave him a power of expressing himself in a manner to captivate the attention, and the sentiment, of his readers to the brightening of his renown.

So also is it with reference to public speaking. The greatest orator of recent times learnt by heart the whole of the Latin *Gradus* so that he might never be at a loss for noun or verb, for synonym or antithesis, for adjective or metaphor, or for other qualifying or alternative word in his speeches. And what does Bacon himself say on this very subject in his great work on *The Advancement of Learning*? He says, "The transferring of the things we read and learn into common-place books, is thought by some to be detrimental to learning . . . nevertheless I hold diligence and labour in the entry of common-places to be a matter of great use and support in studying: as that which supplies *matter to invention*, and contracts the sight of the judgment to a point."

Howsoever this may be, the learned Professor, who indited the preface for the Editor of the *Promus*, seems inclined by his apologetic tone to "damn it with faint praise"; intimating, as he does, that the book affords no confirmation of the Editor's view that the *Promus* was written to supply matter for the Plays.

Indeed he actually states his own personal belief that the *Promus* itself was borrowed from them. But he affords no clue to the grounds of his "belief." He gives, nevertheless, full and deserved credit to the Editor for indefatigable industry, zeal, and research under enormous difficulties. And, happily, he establishes the fact demonstrated by the Editor that there is a real connection of some sort (though according to him not of the right sort) between the *Promus* and the Plays. For after speaking of the connection which the Editor had discovered, he goes on to explain that "the *Promus* seems to render it highly probable, if not absolutely certain, that Francis Bacon in the year 1594 had either heard, or read, Shakespeare's *Romeo and Juliet*, for in Act II., iii., 40, we read :—

. . . . ' There golden sleep doth reign ;
Therefore thy earliness doth me assure
Thou art uproused by some distemperature.' "

And then he follows on—that in the *Promus* entries 1207 and 1215, we "find that Bacon, among a number of phrases relating to early rising, has in close connection with each other these words, 'golden sleep,' and 'uprouse.'" "One of these words," he continues, "would prove little or nothing, but anyone accustomed to evidence will perceive that two of these entries (bearing on each other) constitute a coincidence amounting almost to demonstration that either Bacon or Shakespeare borrowed from some common source, at present unknown; or that one of the two borrowed from the play." He thus goes on to state his own "belief" that the *Promus* was borrowed from the play.

It was clear to him that there were similarities between the *Promus* and the play of *Romeo and Juliet* which indicated a borrowing of some sort. But then in order to make his belief tally with the dates, he is obliged to accept the ante-dating of the play as 1594—which was first heard of and published in 1597—to which year its production has been commonly assigned; the date of this folio of the *Promus* being between December, 1594, and 27th January, 1595, prior to the supposed date of the play.

Even proving him to be mistaken in his belief that the *Promus* was culled from the play, this will not of itself prove that Bacon was indeed the author of the play. The demolition of the negative argument will not necessarily prove the positive. It may, however, do something towards it. It is in any case

perfectly clear that the learned doctor has merely stated his own personal belief, without having at all considered the necessity of a careful search into the structure of the *Promus* itself; else he must have seen that his contention would be contrary to the whole nature and purpose of it; unless indeed he could likewise believe in Bacon having taken from the plays of Shakespeare his extracts in English, and then and there translated them into the very words of the original language from which the quotations were drawn, Latin, French, Spanish or Italian, and in their regular order, before entering them into his *Promus* for future re-translation, adaptation, and adoption. This too will apply almost equally to the English Notes with which the plays abound. For the extracts from the *Promus* do not re-appear in the plays, as so many identical expressions, but rather by ideas suggested by them.

This effectually disposes of Dr. Abbott's alternatives, and his suggested nature of the "borrowing;" unless he should further be able to believe in the possibility, or probability, of Bacon having, from time to time, lent the Stratford Player his newly compiled folios for the purpose of assisting *his* poetic genius, of affording *him* every possible facility for the enrichment of *his* language, in the writing of *his* unrivalled compositions.

It is due, however, to Dr. Abbott for me to say that when I asked him personally if he could not give *some* satisfactory explanation of these apparent difficulties, he assured me he could not attempt to do so without carefully going again into the whole question, which would be impossible with his present engagements.

It is clear that Bacon had himself felt the need of such self-help, as the *Promus* would afford, for his own purposes. And he made efficient use of it. The very mode in which use was made of the extracts would of itself go a great way in showing that such was the use which the compiler intended they should serve. Some of the notes, if made use of at all, have not been traced in the plays.

A few words as to further annotations which may yet be, and in all probability will be, made by various literateurs. It may look like a gigantic coincidence, some may call it a gigantic swindle, but it must be conceded as a matter of marvellous corroboration of the *Promus* Theory, that tens of thousands of comparisons have been already made, showing like similarities between Bacon's prose works and the plays, in words, in modes of

expression, both in the rudiments and in the refinements of language, which were not in common use when Bacon began his lofty and successful quest in the pursuit of knowledge, in the *Advancement of Learning*, and in the regeneration of Dramatic Literature. For in this especially he expressed the deepest interest, as a valuable means of imparting "moral instruction;" morality in his day being at as low an ebb as literature; all dramatic performances and performers being of a most disreputable and degraded character, standing much in need of a National as well as rational Reformation.

BACON IN HIS SHAKE-SPEARE GARDEN.

In his essay on "Gardens" Bacon says: "God Almighty first planted a garden, and, indeed, it is the purest of human pleasures; it is the greatest refreshment to the spirits of man, without which buildings and palaces are but gross handiwork; and a man shall ever see, that when ages grow to civility and elegancy, men come to build stately sooner than to garden finely; as if gardening were the greater perfection." The Garden, and his Natural History, were made to stand in the foreground of his system.

By foot notes from his attributed writings we here touch into relation identity of thought distinguished and embellished by him in his Shake-speare, and quote, touching the garden in relation to government and the deposing of Kings, from *Richard II.*, Act 3, Scene 4, thus:—

"THE DUKE OF YORK'S GARDEN.

Enter THE QUEEN AND TWO LADIES.

Queen. What sport shall we devise here in this garden,
To drive away the heavy thoughts of care?

1 *Lady.* Madam will play at bowles.*

Queen. 'Twill make me think the world is full of rubs,†
And that my fortune runs against the bias."

* We would here draw attention to the words "will play at bowles," to show Bacon's familiarity with the subject, and not otherwise, and quote from private notes made by him touching Buckingham in 1621, thus: "You bowl well; if you do not horse your bowl and hand too much. You know the fine bowler is knee almost to ground in the delivery of the cast."—*Bacon's Letters*, Spedding, Vol. vii., p. 445.

† Touching the words "the world is full of rubs," we quote Bacon thus: "This day afternoon, upon our meeting in council, we have planed those rubs and knots which were mentioned in my last, therefore I thought good presently to advise your Majesty."—*Bacon's Letters*, Vol. i., p. 61.

The word "*planed*" here used by Bacon he uses in this play of *Richard II.*, Act I., Scene 3, thus :—

Richard.

"It boots thee not to be so passionate
After our sentence, planing comes too late."

His distinctive expression "thought good" here used, he uses in *Macbeth*, Act I., Scene 5, thus :—

"This have I thought good to deliver thee, my dearest partner in greatness, that you might not lose the dues of rejoicing by being ignorant of what greatness is promised thee."

Further on the Queen says :—

"But stay, here come the gardeners :
Let's step into the shadow of these trees.—
My wretchedness unto a row of pins,
They'll talk of state ; for every one doth so
Against a change : woe is forerun with woe."

[*Queen and Ladies retire.*

Enter A GARDENER and TWO SERVANTS.

Gard. Go, bind you up yond' dangling apricocks,
Which, like unruly children, make their sire
Stoop with oppression of their prodigal weight :
Give some supportance to the bending twigs.—
Go thou, and like an executioner,
Cut off the heads of too-fast growing sprays,
That look too lofty* in our commonwealth :
All must be even in our government.—
You thus employ'd, I will go root away
The noisome weeds, that without profit suck
The soil's fertility from wholesome flowers.

1 *Servant.* Why should we, in the compass of a pale,
Keep law, and form, and due proportion,
Showing, as in a model, our firm estate ?

*In his philosophical works by Spedding, vol. 5, p. 400, Bacon says, "Periander being consulted with, how to preserve a tyranny newly usurped, bid the messenger attend and report what he saw him do : and went into his garden and topped all the highest flowers ; signifying that it consisted in cutting off and keeping low of the nobility and grandees."

When our sea-walled* garden, the whole land,
Is full of weeds; her fairest flowers chok'd up,
Her fruit-trees all unprun'd, her hedges ruin'd,

This is just what Bacon was doing in the Duke of York's Garden now under review. See our book "Defoe Period Unmasked," p. 90. Note 2 as to Bacon's knowledge of Persian magic.

Her knots disorder'd, and her wholesome herbs.

† Swarming with caterpillars?

Gard.

‡ Hold thy peace.

|| He that hath suffered this disorder'd spring,

Hath now himself met with the fall of leaf

The weeds that his broad-spreading leaves did shelter.

§ That seem'd in eating him to hold him up,

Are pluck'd up, root and all, by Bolingbroke;

I mean the Earl of Wiltshire, Bushy, Green.

1 *Serv.*—What! are they dead?

Gard.

They are; and Bolingbroke

Hath seiz'd the wasteful king.—O! what a pity is it,

That he had not so trimm'd and dress'd his land

As we this garden.¶

* Touching the words "Showing us in a Model," and which we see concern government, we quote Bacon's thus: "For there is a great affinity and consent between the rules of nature and the true rules of policy, the one being nothing else but an order in the government of the world, and the other an order in the government of an estate. And therefore the education and erudition of the kings of Persia was in a science which was termed by a name then of great reverence, but now degenerate and taken in an ill part, for the Persian magic which was the secret literature of their kings, was an observation of the contemplations of Nature and an application thereof to a science politic; taking the fundamental laws of Nature, with the branches and passages of them as an original and first model whence to take and describe a copy and imitation of government."—*Bacon's Letters*, vol. 3, p. 90.

† In sub. 389 of Bacon's "Natural History," he says: "There be diverse herbs but no trees that may be said to have some kind of order in their putting forth of their leaves; for they have joints or knuckles, as it were, stops in their germination; as have gilly-flowers, pinks, fennel, corn, reeds, and canes. The cause whereof is, for that the sap ascendeth unequally, and doth as it were tire and stop by the way. And it seemeth they have some closeness and hardness in their stalk, which hindereth the sap from going up, until it hath gathered into a knot, and so is more urged to put forth. And therefore they are most of them hollow when the stalk is dry; as fennel-stalk, stubble or canes."

‡ Earlier in this play the "caterpillars" are alluded to as the "caterpillars of the commonwealth." See Bacon's "Natural History," sub. 728.

|| As to the words "disordered Spring," we quote Bacon touching that early spring in government, to wit, the beginning of the union of the two kingdoms of England and Scotland, thus: "And, therefore, it seemeth to me that as the spring of nature, I mean the spring of the year, is the best time for purging and medicining the natural body, so the spring of kingdoms is the most proper season for the purging and rectifying of the politic body." *Bacon's Letters*, vol. 3, p. 106.

§ Touching those that operate under a cover, "the weeds," see our book, "Defoe Period Unmasked," p. 102.

¶ Another allusion to the topping of the flowers, see note 3.

To wound the bark,* the skin of our fruit-trees,
 Lest, being over-proud in sap and blood,
 With too much riches it confound itself; †
 Had he done so to great and growing men,
 They might have liv'd to bear, and he to taste
 Their fruits of duty. ‡ Superfluous branches
 We lop away, that bearing boughs may live;
 Had he done so, himself had borne the crown,
 Which waste of idle hours hath quite thrown down.

1 *Serv.*—What! think you then the King shall be depos'd?"

We here have a Baconian model for the regulation of a kingdom.

After the deposing of Richard we from Act V., Scene 2, quote thus:—

"*Duch.*—Welcome, my son. Who are the violets now,
 That strew the green lap of the new-come spring?"

Aum.—Madam, I know not, nor I greatly care not.
 God knows, I had as lief be none as one.

York.—Well, bear you well in this new spring of time,
 Lest you be cropp'd before you come to prime."

We quote the above to make sure to the reader that we mistake not in our note of interpretation touching the expression, "disorder'd spring," note 7, and to show that it is usual in the play in its Baconian sense of a new beginning in matters of government. Bacon ever presented his thought in figures, not arguments. There are "figures in all things," see "*Defoe Period Unmasked*," p. 590, note 1, and see *Love's Labour's Lost*, p. 142. And touching the garden in a poetic sense (see p. 197).

Bacon's knowledge was subtle, his vocabulary distinctive, and his figures universal. Concerning his subtlety or comprehension

* As to the words, "wound the bark," we from sub. 557 of Bacon's "*Natural History*" quote thus: "Therefore trial would be made by ripping of the bough of a crab tree in the bark, and watering the wound every day with warm water duned, to see if it would bring forth misseltoe or some such thing." This word "misseltoe" we find him using in *Titus Andronicus*. Act II., Scene 2. "O'ercome with moss and baleful misseltoe."

† Touching the words "sap and blood," here both applied to the fluid in trees, we quote from sub. 657 thus: "The sap in trees, when they are let blood, is of differing natures," and in sub. 464 we have "As terebration doth meliorate fruit, so upon the like reason doth letting a plant's blood: as pricking vines, or other trees, after they be of some growth; and thereby letting forth gum and tears; though this be not to continue, as it is in terebration, but at some seasons."

‡ As to the expression "fruits of duty" we find Bacon using not only it, but such expressions as "fruits of learning," "fruits of conference," "fruits of my private life," etc.

Macauley says : " With great minuteness of observation he had an amplitude of comprehension, such as has never yet been vouchsafed to any other human being."

His tact in throwing his knowledge, his vocabulary, and his figures, into almost any sentence form has been the mist that has hid our great luminary from many (see his tentative literary methods, " Defoe Period Unmasked," p. 188). Others, again, and among whom are some of the finest of our Shakesperian scholars, know nothing, or next to nothing, of his writings. What, then, can their opinions be worth, on this question of authorship?

Desiring to make this paper as brief as possible we have but drawn together points of relation by footnotes, and without comment we should therefore be glad to have the reader go over this paper afresh, staying somewhat for conclusions upon each note thus made.

In conclusion we would say, if Shakespeare be the real author of the work attributed to him, then may a man, absolutely without culture, and a man of the very widest range of subtle culture, have not merely identity in this vast range, but identity in the word forms, by which it is set forth, nay, may couch his thoughts in the same figures of speech. We have given some tentacles of proof of this in this paper, and its like may be spread into every phase of the Shakesperian writings.

J. E. ROE.

A CORRECTION.

SIR,—In the April number of *Baconiana*, on page 14, one of your contributors (Mr. J. E. Roe) falls into an error which it seems advisable to correct. He says : " Bacon's intention early formed, to shake a spear at human ignorance, made the word Shake-speare, so written in all the Quartos, as well as in the original Folio, etc."

There can be no doubt that the intention of the author of the plays was, as Ben Jonson says in his dedicatory lines at the commencement of the First Folio (1623)—

" to shake a lance,
As brandish't at the eyes of Ignorance."

In the same dedication Ben Jonson also says—

" Leave thee alone for the comparison
Of all, that insolent Greece, or hautie Rome
Sent forth, or since did from their ashes come."

While Ben Jonson, in his "Discoveries" (1641, folio page 102), speaking of Lord Chancellor Bacon, says, it "is he who hath fill'd up all numbers, and performed that in our tongue, which may be compar'd, or preferr'd either to insolent Greece or haughty Rome."

I agree, therefore, with Mr. Roe that Ben Jonson, writing in the Shakespeare first folio (1623), really refers to Bacon, and I agree that Shakespeare is a *nom-de-plume* of the real author, Bacon, who intended to "shake a spear at human ignorance," but it is not a fact that the name Shakespeare is written with a hyphen in all the Quartos. I have now before me the photographic *fac simile* copies of all the early quartos extant, and I have carefully examined each play. There are fifteen Quartos of an earlier date than 1600; of these four only bear the name of Shakespeare, and the name is not written with a hyphen. Of the twenty-three published between 1600 and the issue of the first folio (1623), in one the title page is lost, in four Shakespeare's name is omitted, while in the remaining eighteen the name Shakespeare appears; but it is only in seven of these that the name is written with a hyphen, Shake-speare. The name is written Shakespeare, without any hyphen, in all the first four folios, but in some of the dedicatory poems in the first folio (1623), and in the second folio (1632) the name Shake-speare appears with the hyphen, as if to draw attention to the real meaning of the *nom-de-plume*.

The proofs of the Baconian authorship of the Shakespeare plays are numerous, and are being strengthened almost daily, but great care must be taken not to support arguments by inaccurate statements; and I feel that *Baconiana* should not only be filled with interesting articles, but that every statement should be substantiated by accurate references so that your publication should become a reliable text book to which enquirers may with absolute confidence refer.—Yours truly,

E. J. D-L.

BOHEMIA BY THE SEA.

Shakespeare in the *Winter's Tale*, Act III., Scene iii., makes Antigonus say:—

"Thou art perfect then, our ship hath touch'd upon
The deserts of Bohemia."

This is commonly quoted as a mark of the great ignorance of the writer of Shakespeare, but, as usual, it is the critics who display their ignorance—it is the writer of the plays who possessed the knowledge.

Professor Freeman tells us that for a short time Bohemia extended from the Baltic to the Hadriatic, and that Bohemia had not one, but two seaboard.

In Vol. II., page 319, 1882 edition of his "Historical Geography of Europe," Professor Freeman writes as follows:—

The first change was one which brought about for a moment from one side an union which was afterwards to be brought about in a more lasting shape from the other side. This was the annexation of Austria by the kingdom of *Bohemia*. That duchy had been raised to the rank of a kingdom, though of course without ceasing to be a fief of the Empire, a few years after the mark of Austria had become a duchy. The death of the last Duke of Austria of the Babenberg line led to a disputed succession and a series of wars, in which the princes of Bavaria, Bohemia, and Hungary all had their share. In the end, between marriage, conquest, and royal grant, Ottokar, King of Bohemia, obtained the duchies of Austria and Styria, and a few years later he further added Carinthia by the bequest of its Duke. Thus a new power was formed, by which several German states came into the power of a Slavonic king. The power of that king for a moment reached the Baltic as well as the Hadriatic; for Ottokar carried his arms into Prussia, and became the founder of *Konigsberg*. But this great power was but momentary. Bohemia and Austria were again separated, and Austria, with it indefinite mission of extension over so many lands, including Bohemia itself, passed to a house sprung from a distant part of Germany.

Momentary
Union of
Austria and
Bohemia.

Bohemia a
Kingdom,
1158.

Ottokar of
Bohemia
annexes
Austria and
Styria, 1252-
1262.
Carinthia, 1266.

Great power
of Ottokar.

